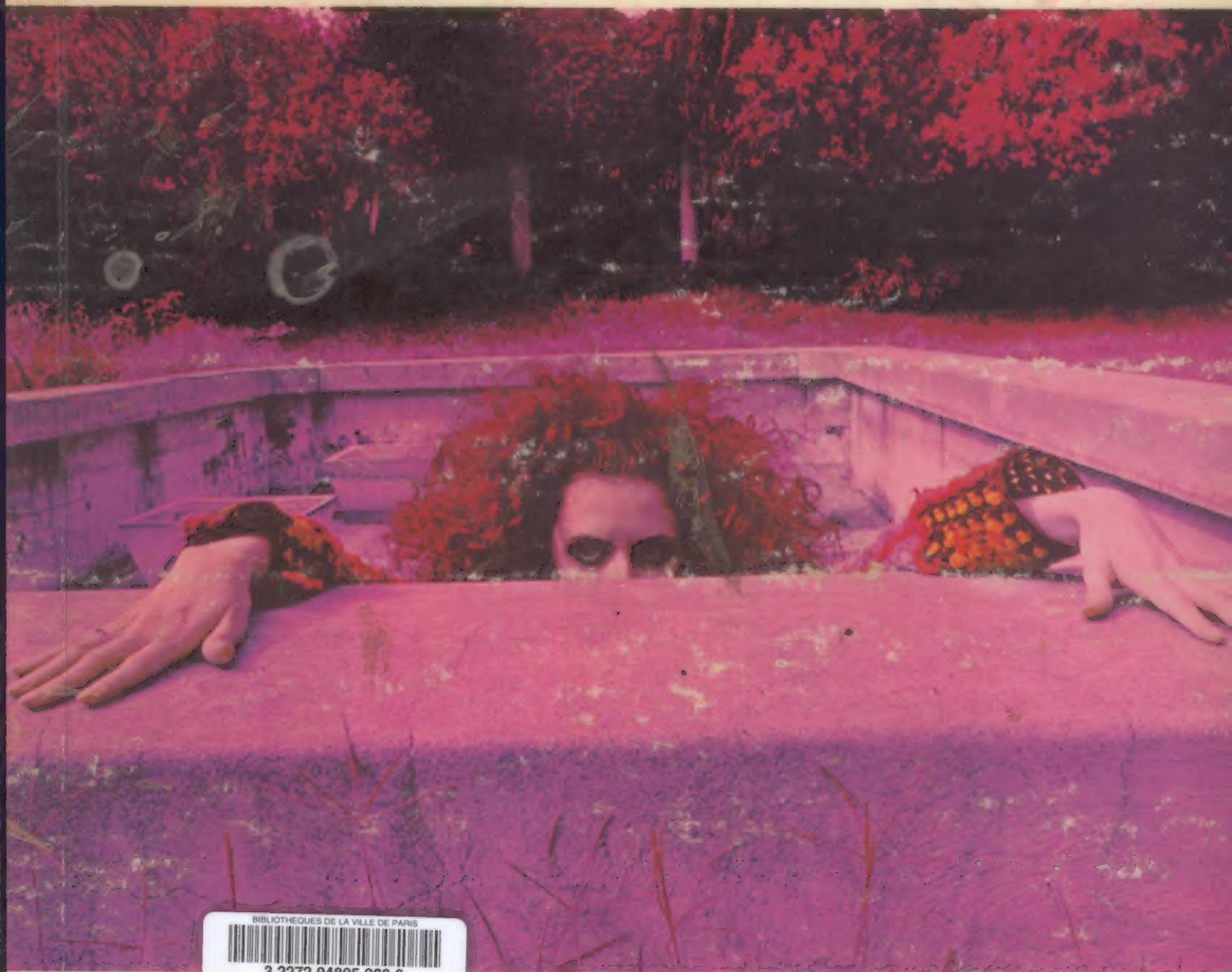
RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

FRANK ZAPPA - HOT RATS

FRANK ZAPPA



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HOT RATS

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

FRANK ZAPPA - HOT RATS

3 INTRODUCTION

8 PEACHES EN REGALIA

14 WILLIE THE PIMP

30 SON OF MR. GREEN GENES

43 LITTLE UMBRELLAS

45 THE GUMBO VARIATIONS

65 IT MUST BE A CAMEL

Music transcriptions by Andy Aledort

Album cover courtesy of Matt Groening

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When Hot Rats first dropped onto my sick little teenage record player back in 1969, I planted myself on the floor and sandwiched my head between the two speakers, expecting yet another masterpiece from Frank Zappa.

But what another masterpiece!

Even by Frank's brilliant standards, Hot Rats is in a class by itself. With its angular melodies, quick-change rhythms, and eccentric arrangements, Hot Rats basically invented that peculiar musical genre known as fusion. I think it also remains the finest jazz-rock album of all time. Everything about Hot Rats, from Sugarcane Harris's screeching violin to Ian Underwood's exuberant saxes (not to mention Don Van Vliet at his growly Beefheartiest) continues to amaze me. I've been listening to it for more than three decades now, and I keep hearing new things in Frank's extended guitar solos, which play like sneaky little compositions within the bigger pieces. (And does anyone else hear a wee bit of Stravinsky's Petrouchka in "Willie the Pimp"?)

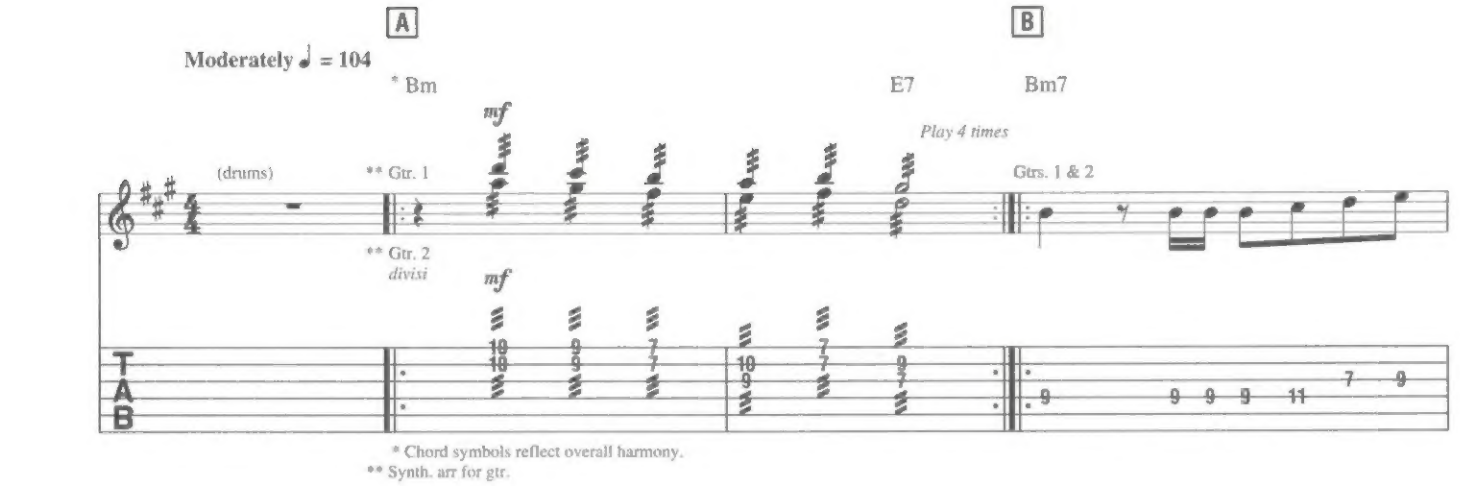
One little confession: the cover of Love Is Hell, my first cartoon book, was inspired by the graphic starkness of the Hot Rats cover. I admitted this to Frank and Gail several years ago, which led to Gail asking me to write this little piece. Gail also asked if I still had my original beat-up LP copy of Hot Rats, so here it is reproduced in all its mottled, stained, dog-eared glory, complete with candle-wax drippings.

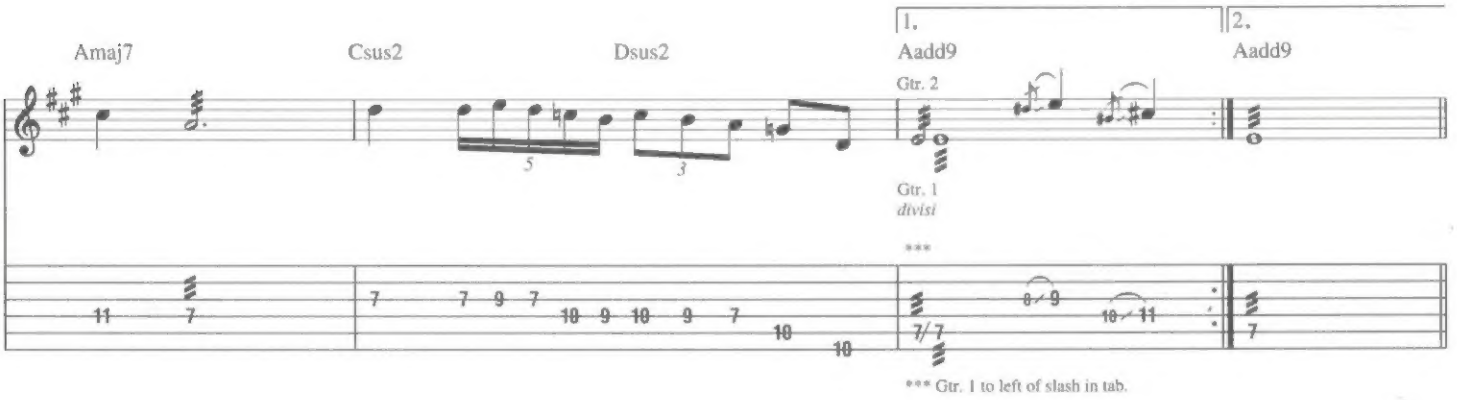
HOT RATS . . . HOT ROOTS . . . HOT ZITS . . . what another masterpiece!

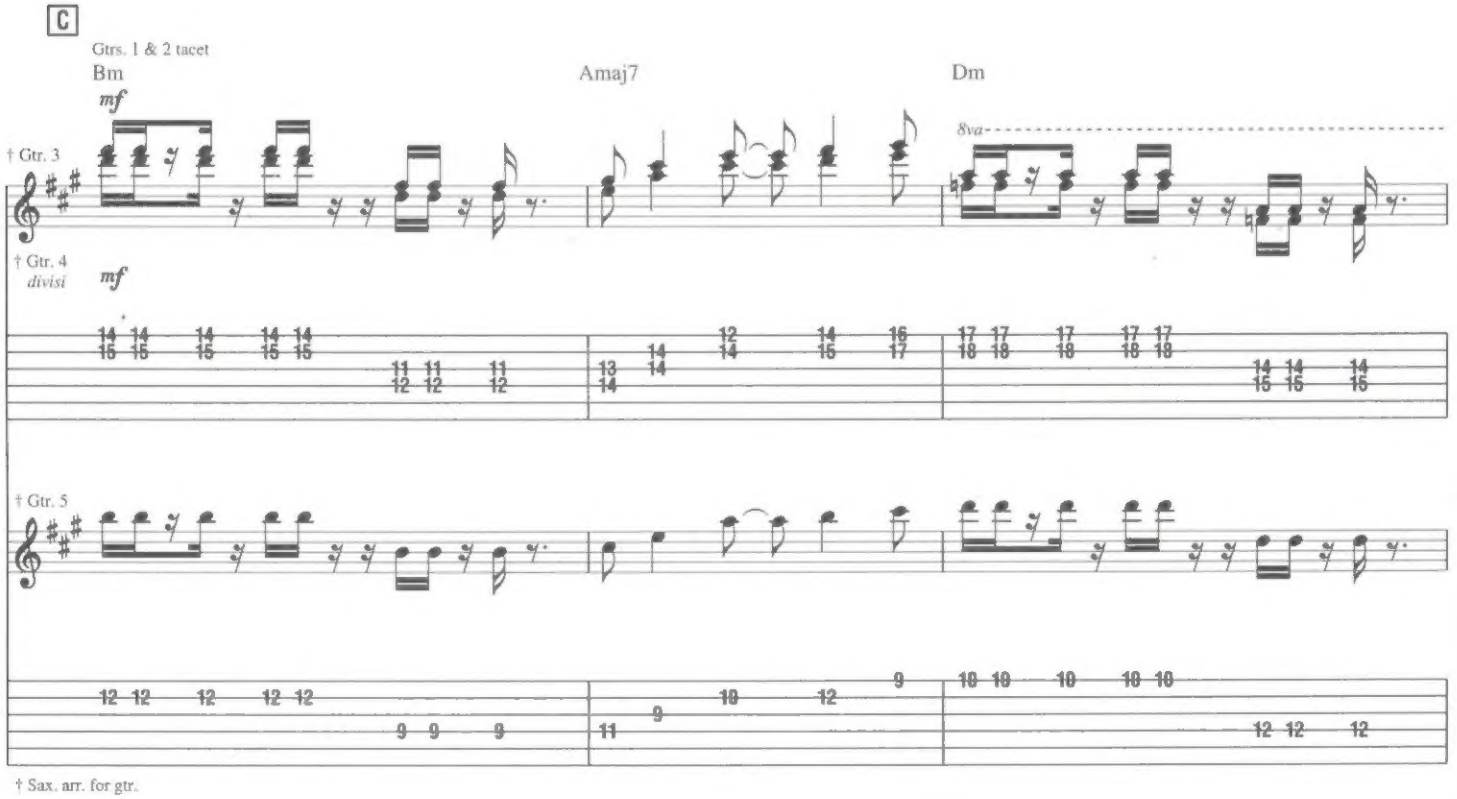
Matt Groening
Los Angeles
December 21, 2000

Peaches en Regalia

By Frank Zappa







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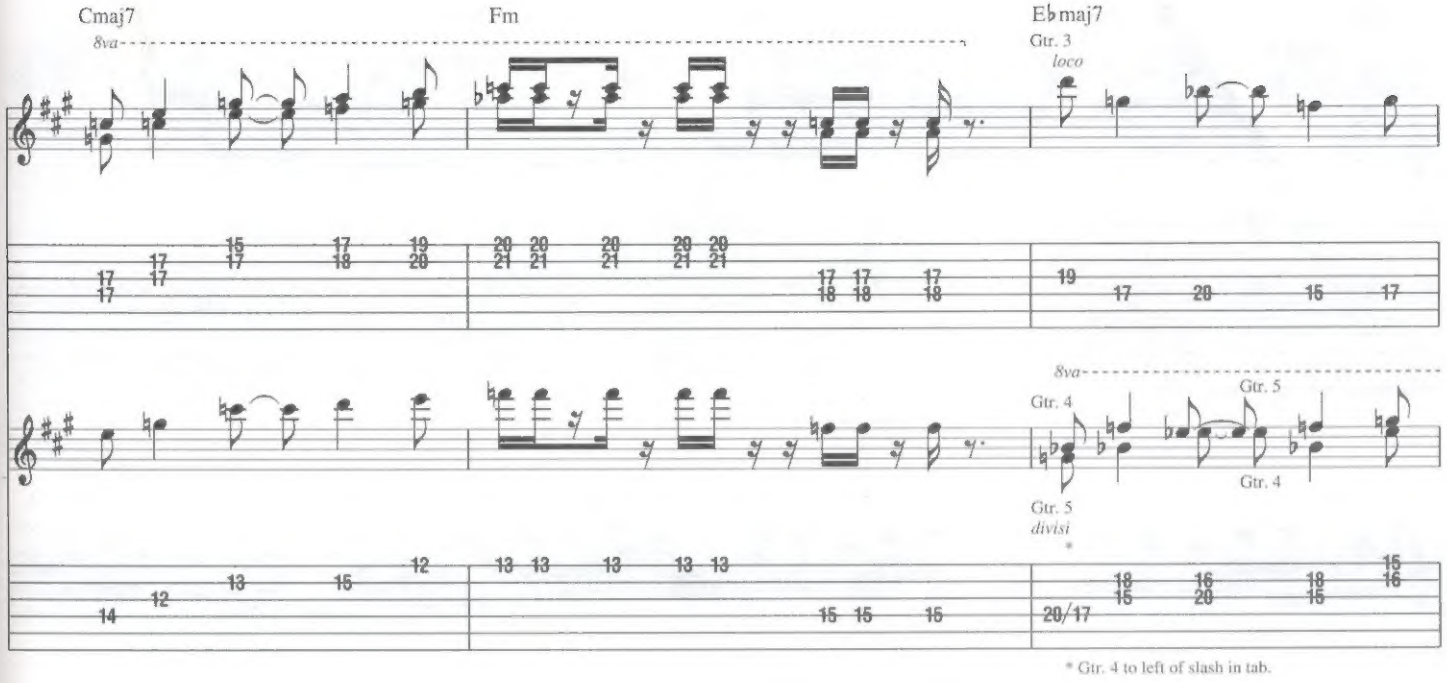
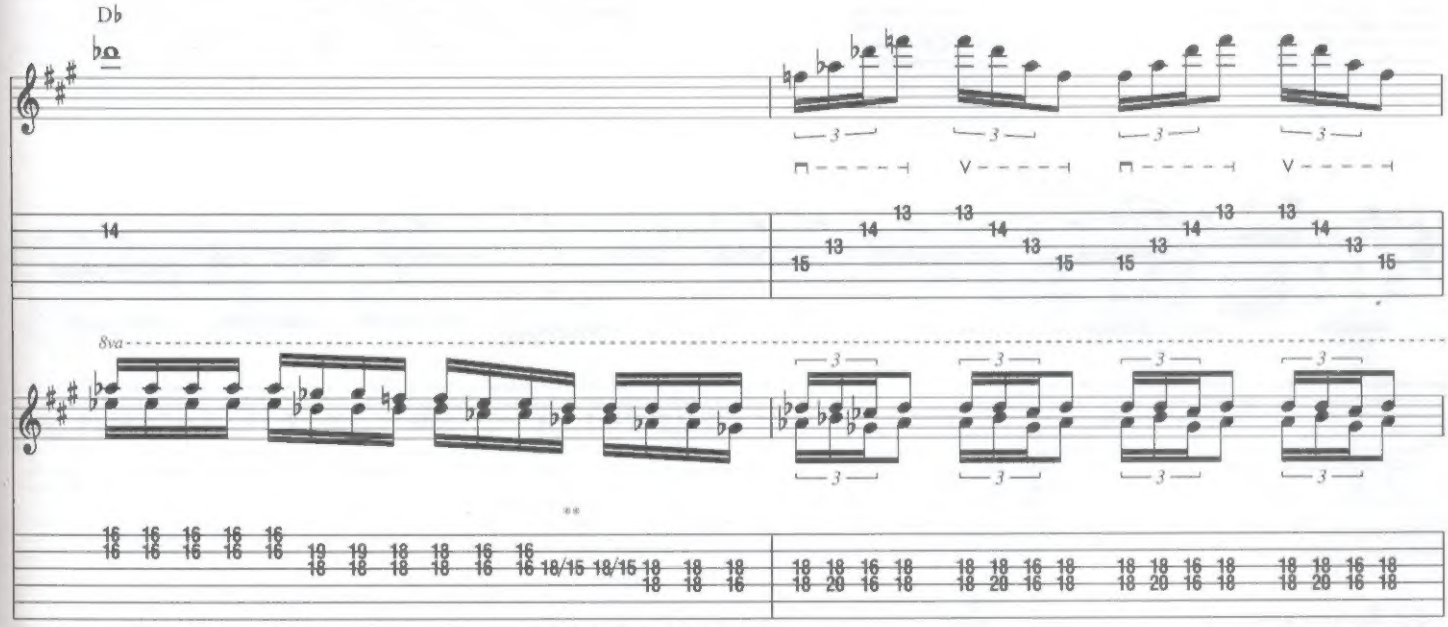
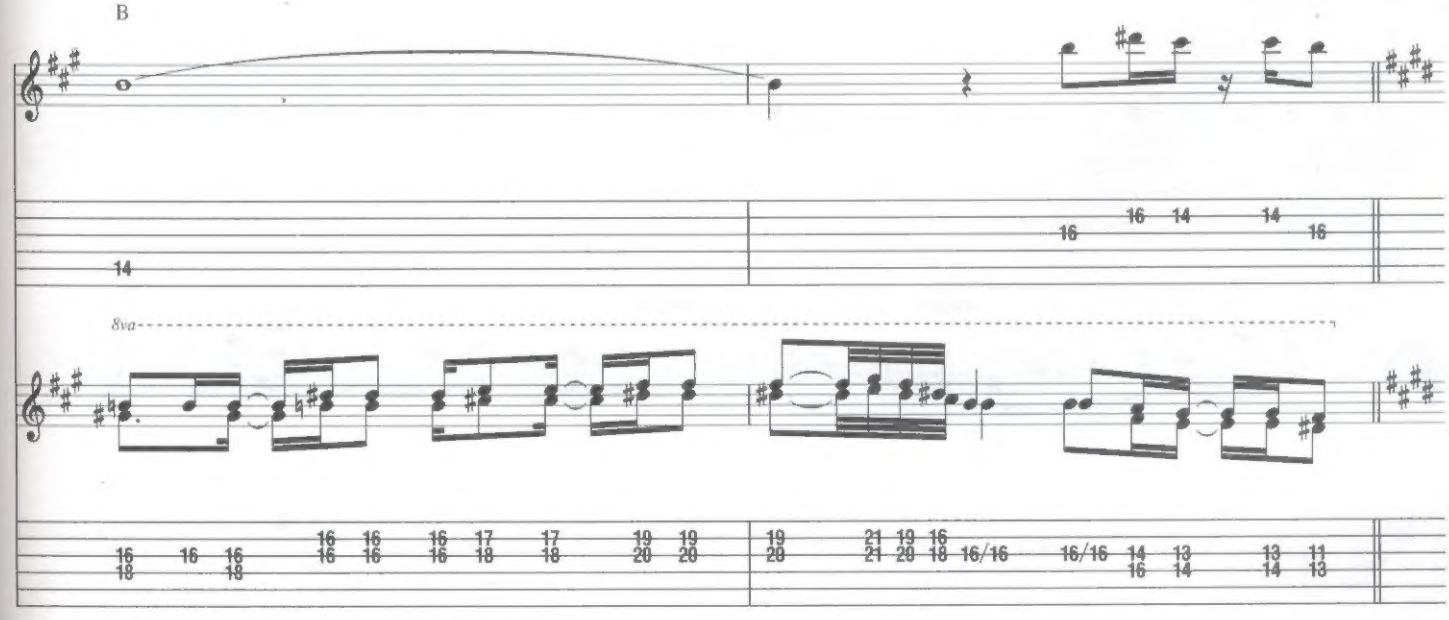
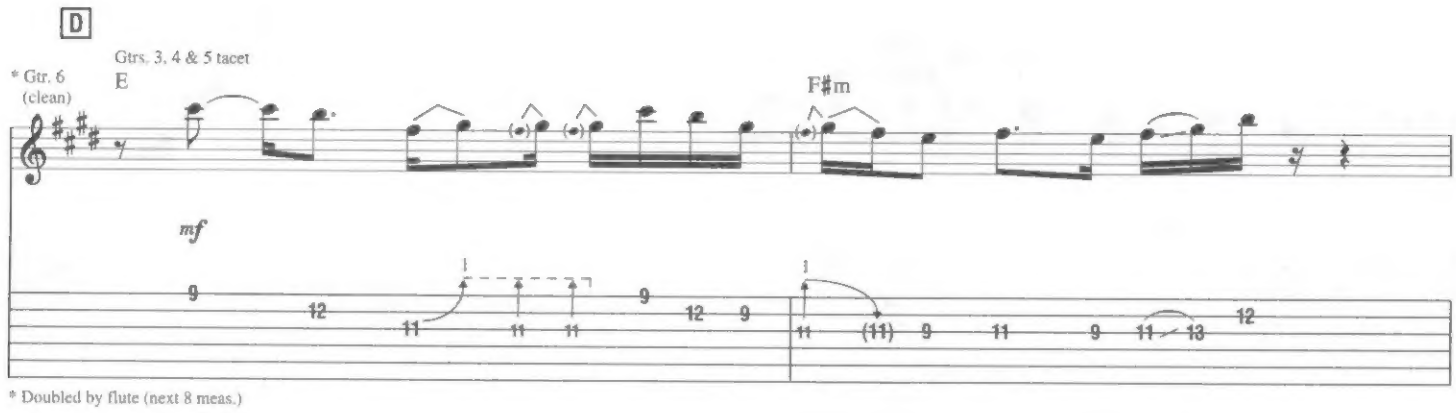


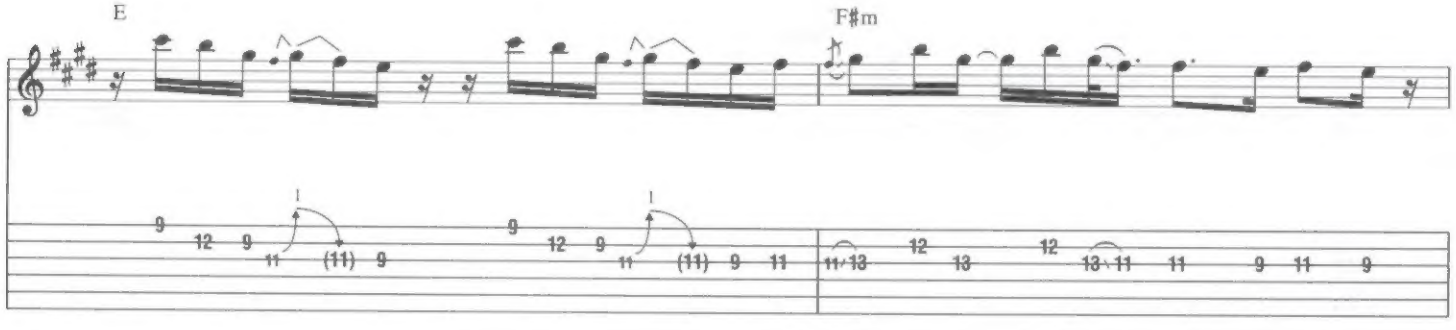
* Gtr. 4 to left of slash in tab.

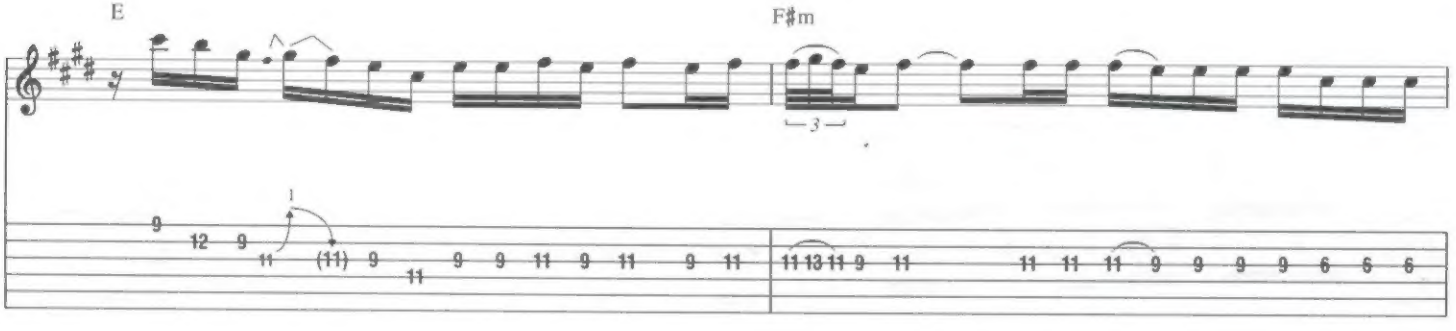


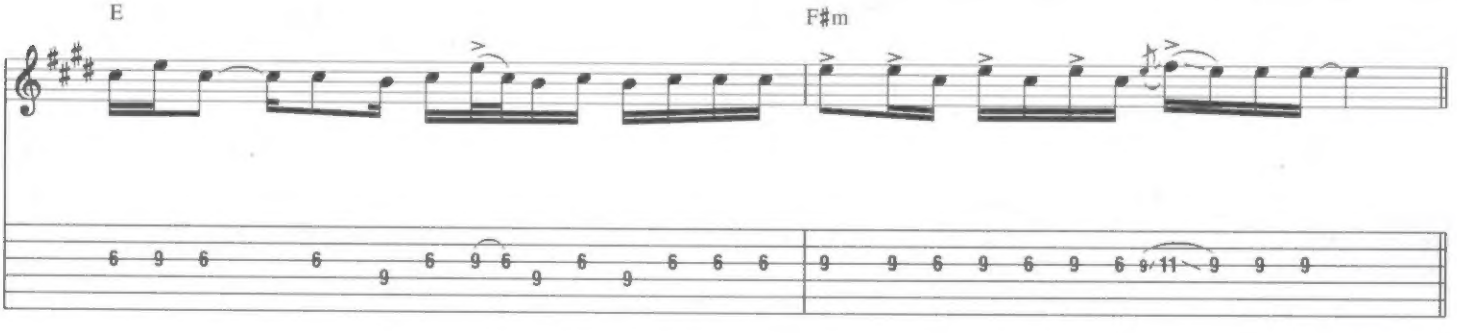
** Gtr. 5 to left of slash in TAB.

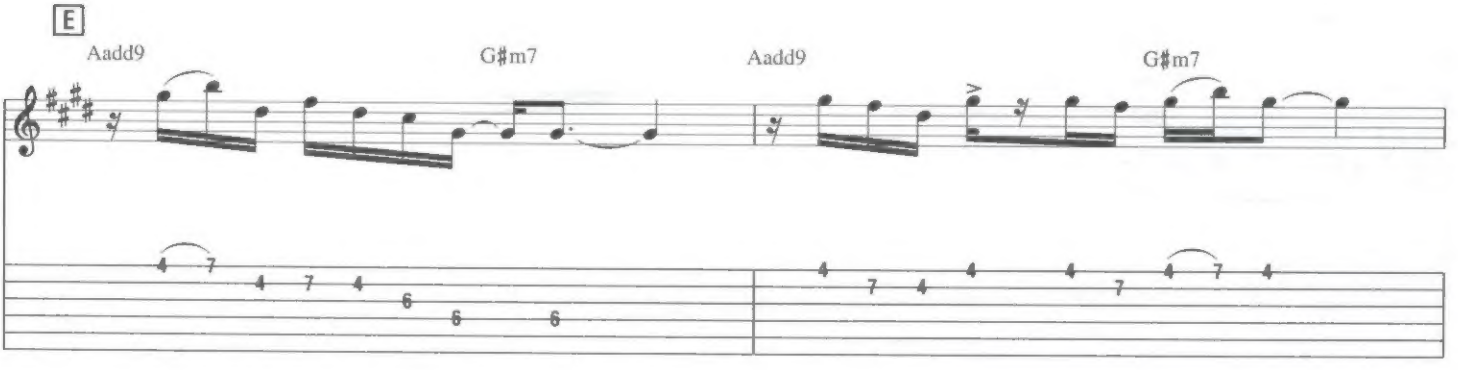


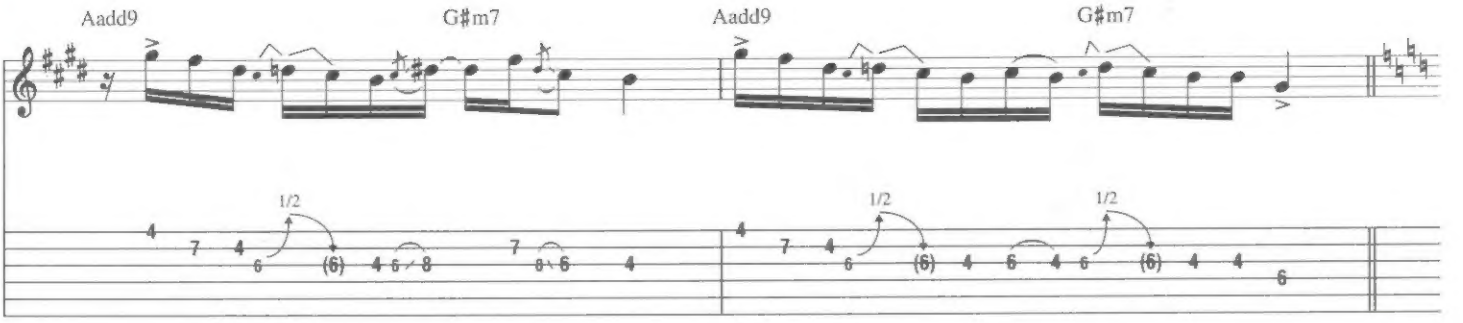

D
Gtrs. 3, 4 & 5 tacet
* Gtr. 6
(clean)
E
F♯m
mf
* Doubled by flute (next 8 meas.)

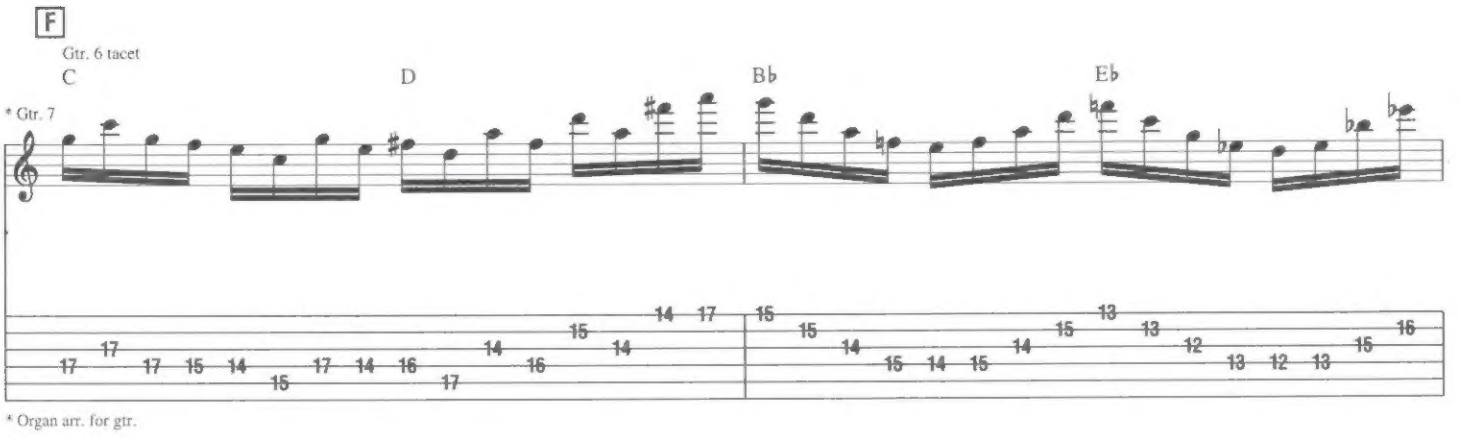

E
F♯m


E
F♯m

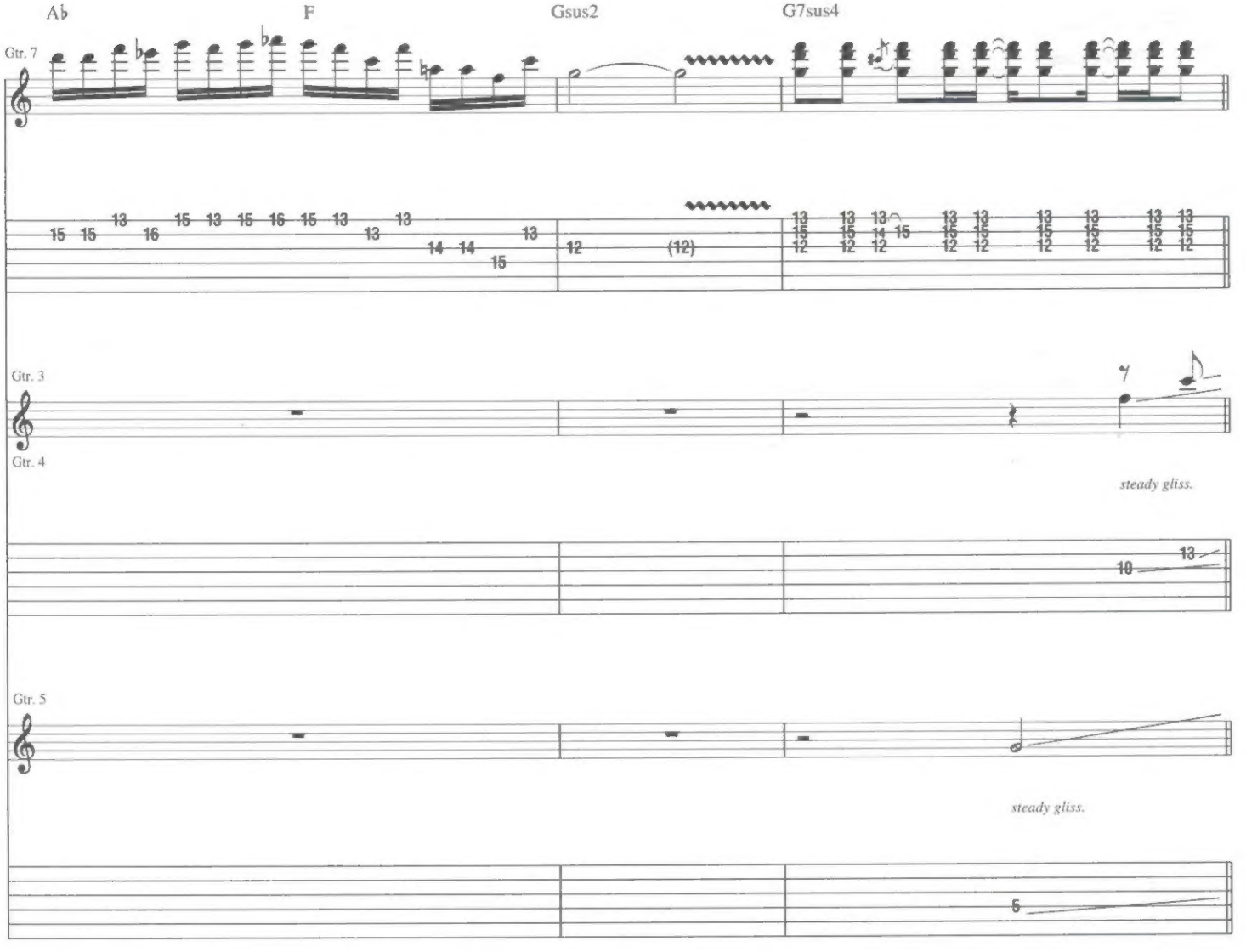

E
F♯m

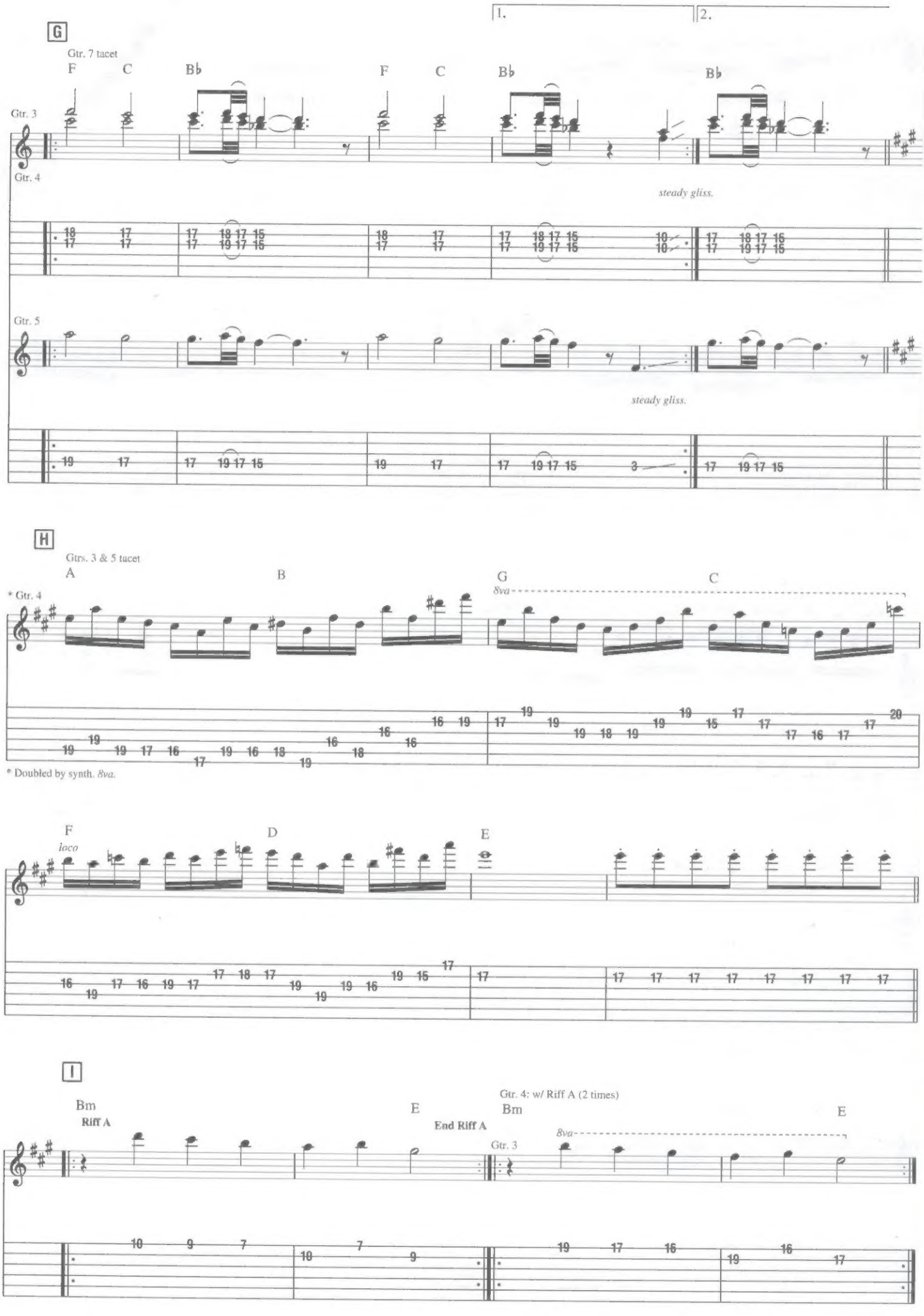

E
Aadd9
G♯m7
Aadd9
G♯m7

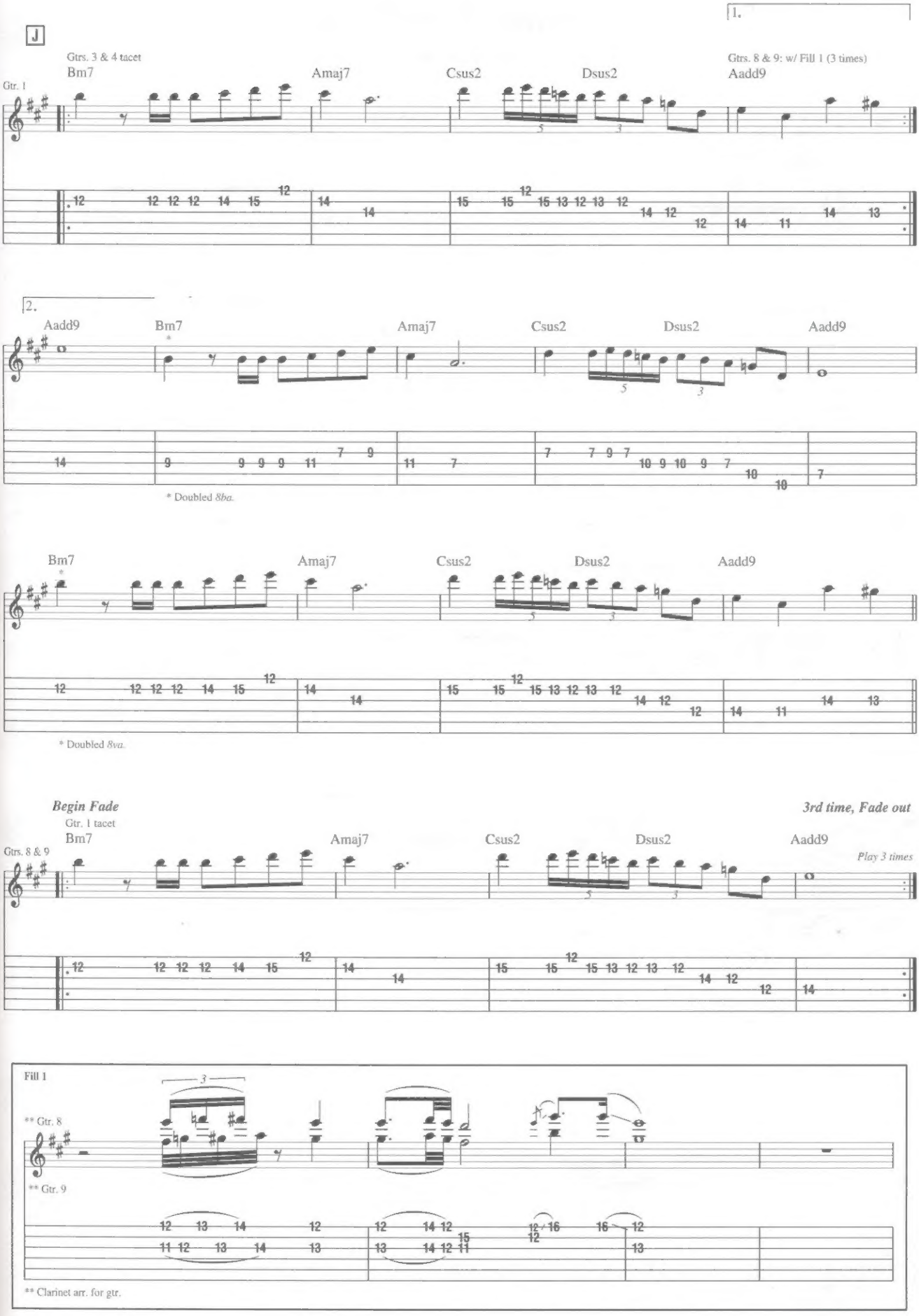




* Organ arr. for gtr.

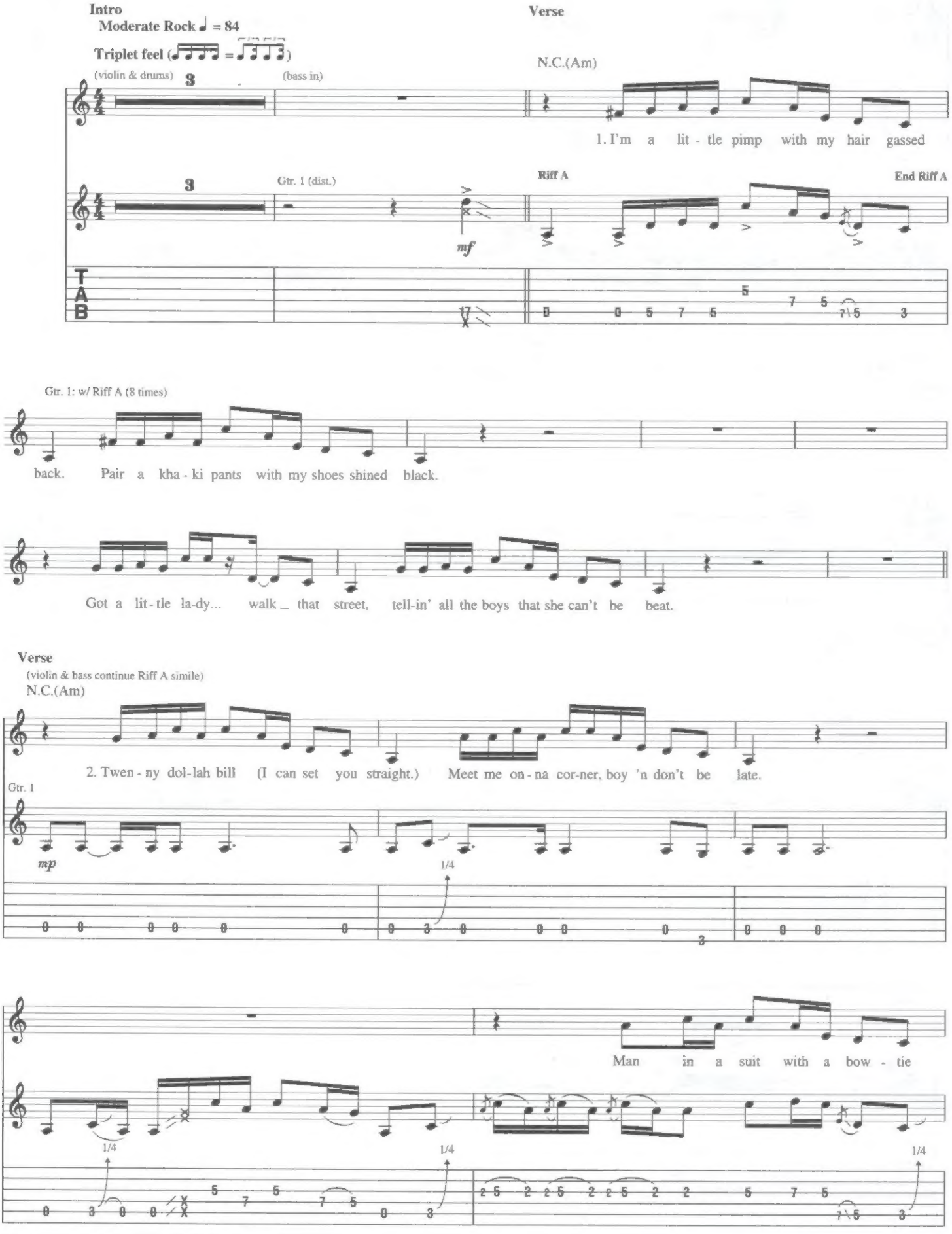


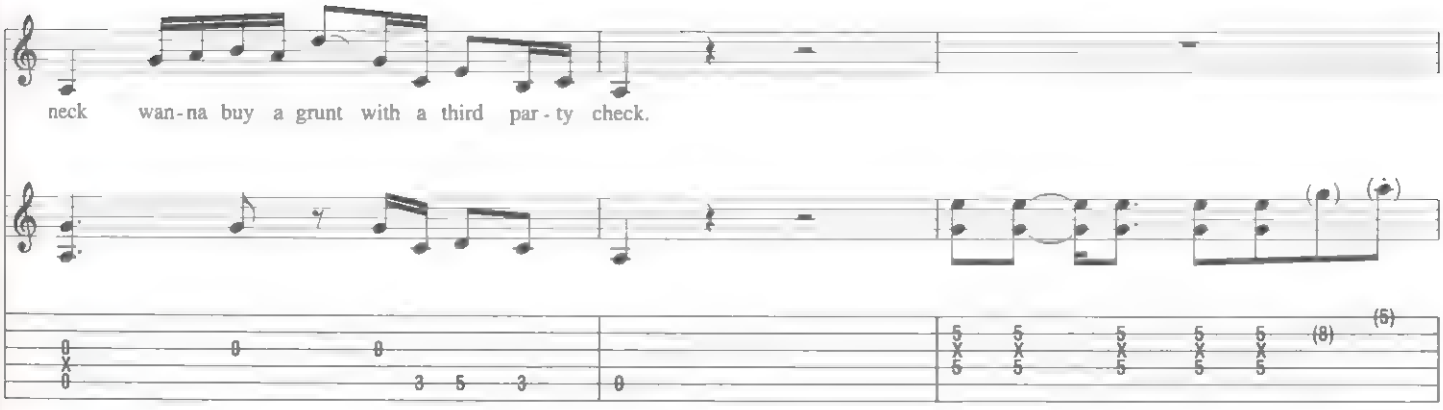

1.
2.
G
Gtr. 7 tacet
F C B♭ F C B♭ B♭
Gtr. 3
Gtr. 4
steady gliss.
Gtr. 5
steady gliss.
H
Gtrs. 3 & 5 tacet
A B G C
8va
* Gtr. 4
* Doubled by synth. 8va.
F D E
loco
I
Bm E Bm E
Riff A
End Riff A
Gtr. 4: w/ Riff A (2 times)
Gtr. 3
8va


1.
J
Gtrs. 3 & 4 tacet
Bm7
Amaj7
Csus2
Dsus2
Gtrs. 8 & 9: w/ Fill 1 (3 times)
Aadd9
Gtr. 1
2.
Aadd9
Bm7
Amaj7
Csus2
Dsus2
Aadd9
* Doubled 8va.
Bm7
Amaj7
Csus2
Dsus2
Aadd9
* Doubled 8va.
Begin Fade
Gtr. 1 tacet
3rd time, Fade out
Bm7
Amaj7
Csus2
Dsus2
Aadd9
Gtrs. 8 & 9
Play 3 times
Fill 1
** Gtr. 8
** Gtr. 9
** Clarinet arr. for gtr.

Willie the Pimp

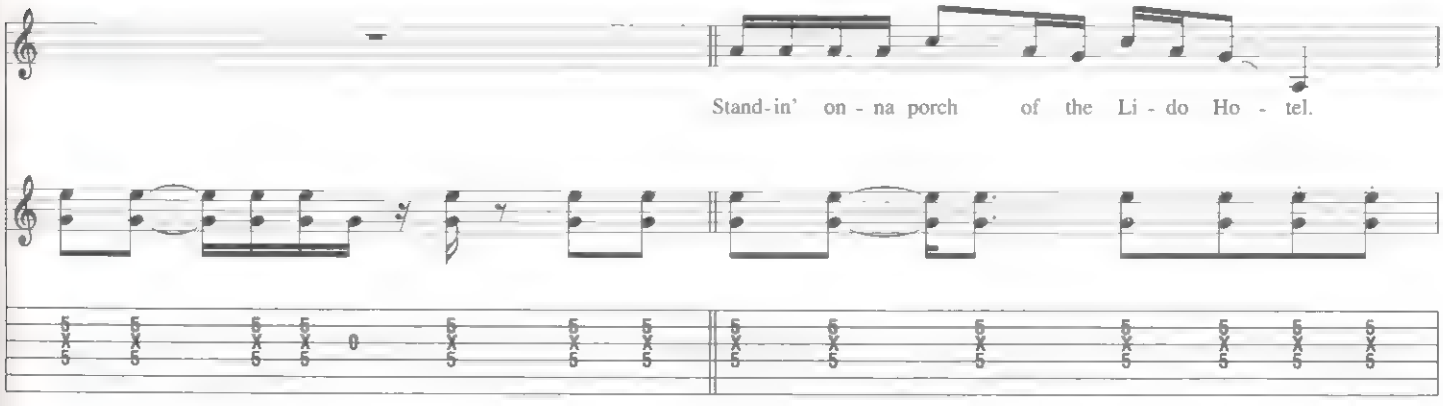
By Frank Zappa





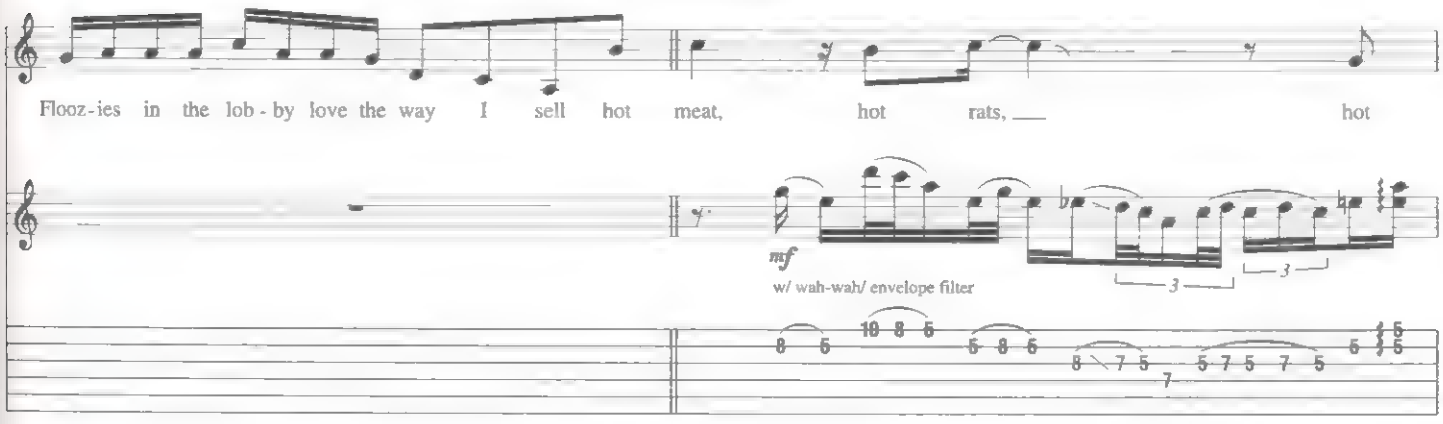
Pre-Chorus

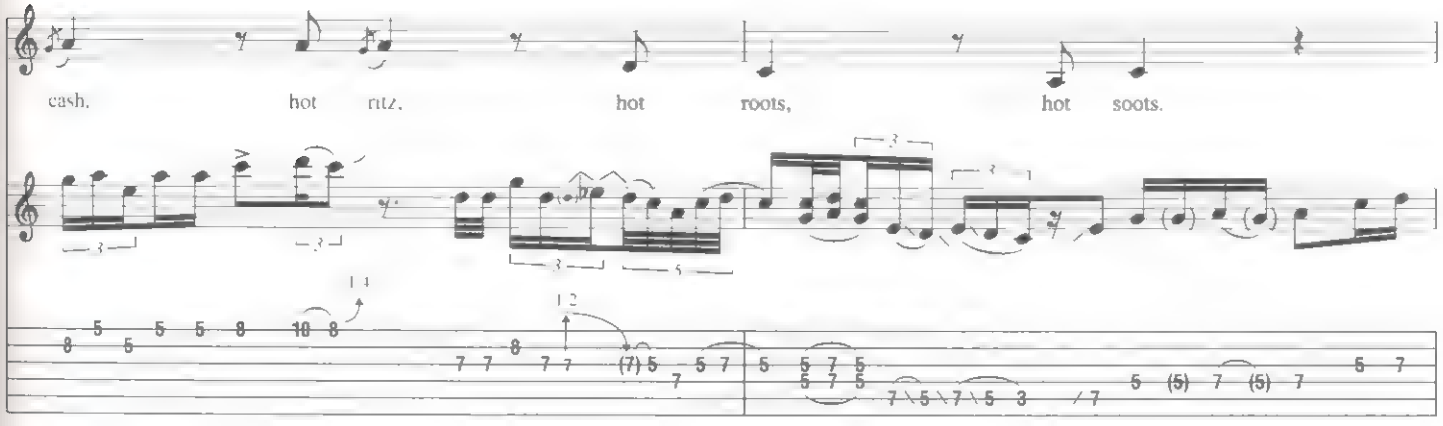
N.C.(Am7)



Chorus

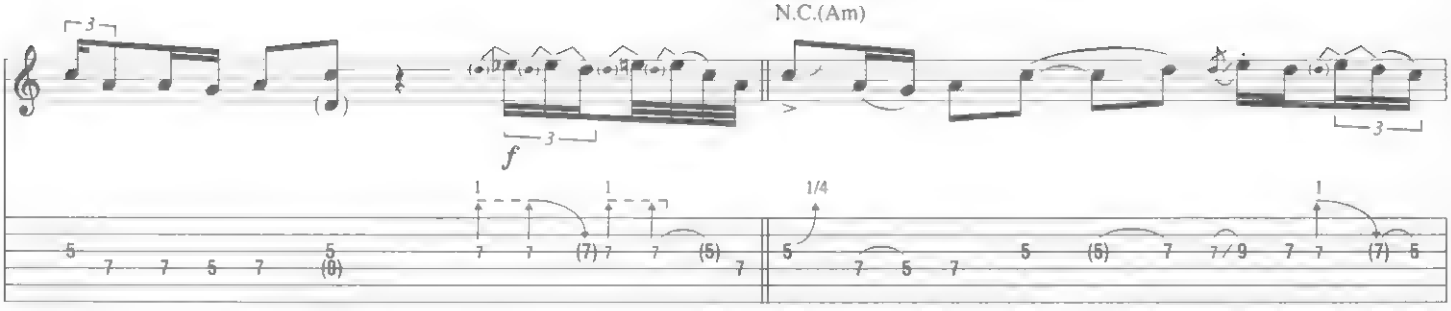
N.C.(Am)

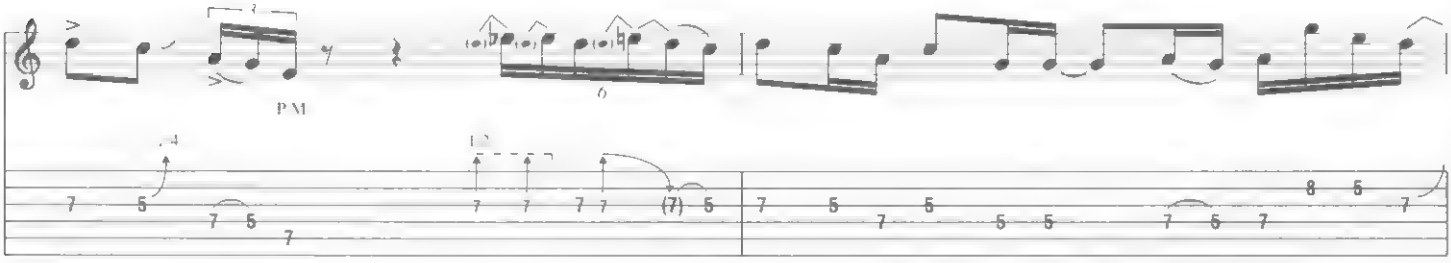




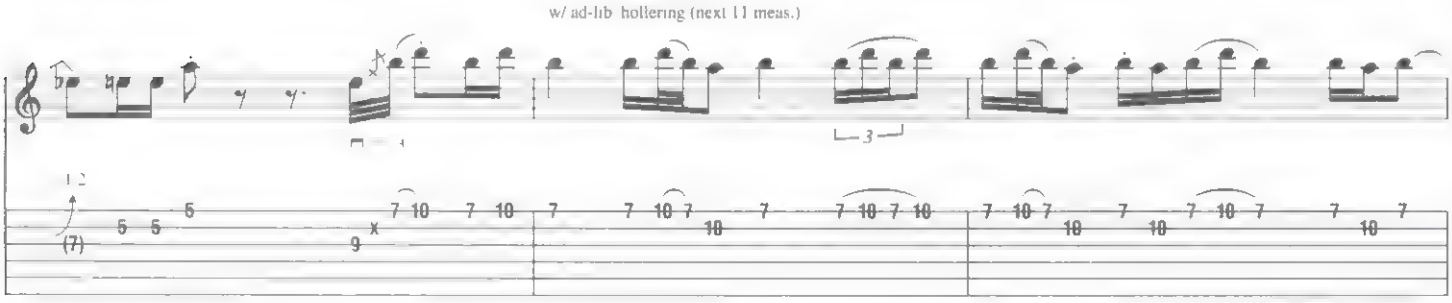
Guitar Solo

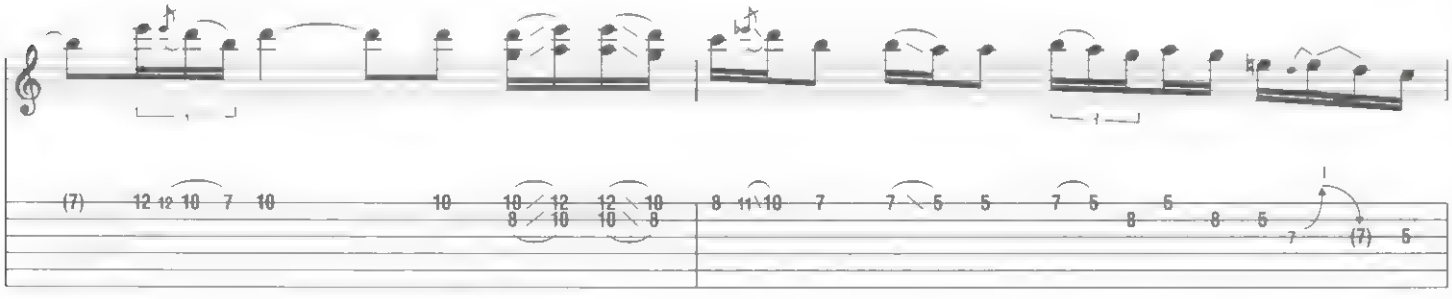
N.C.(Am)

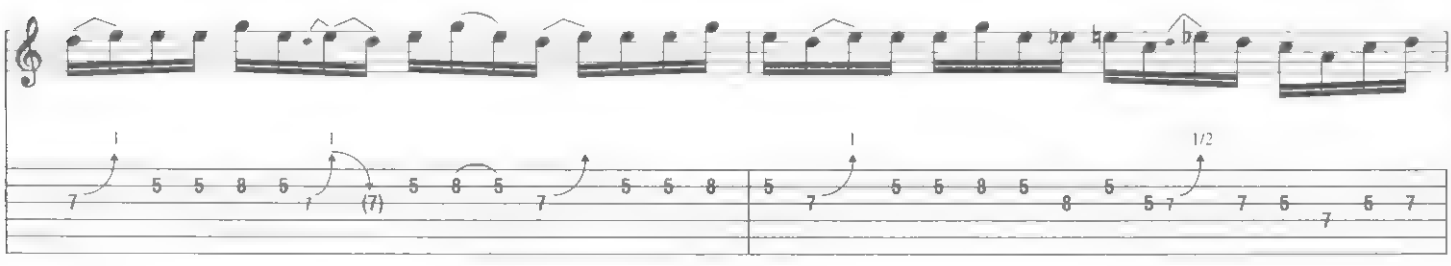


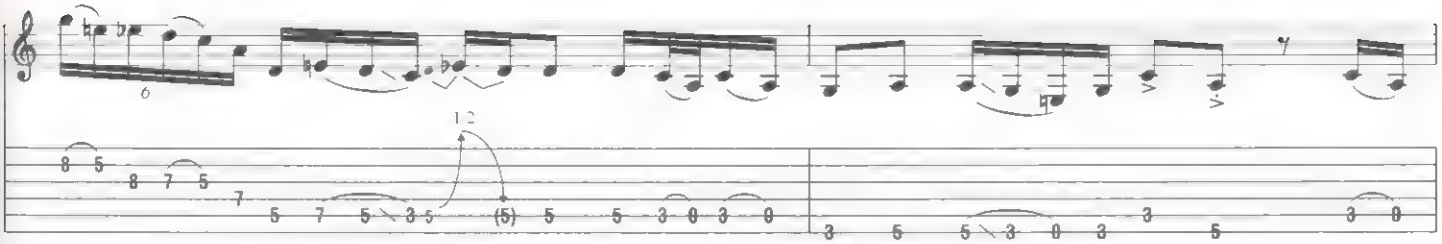


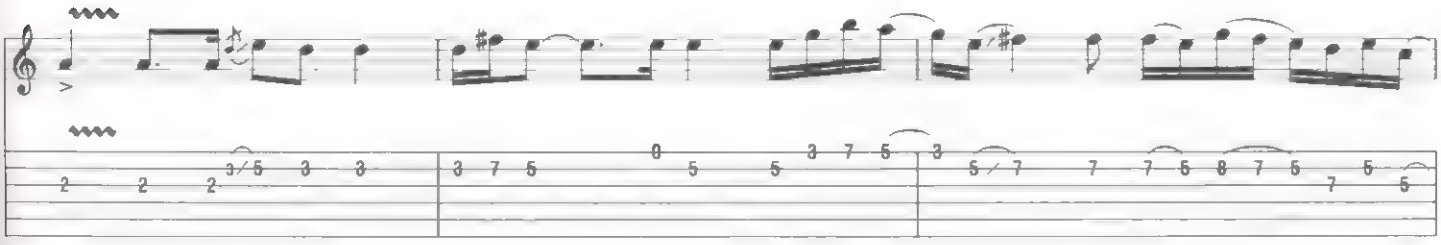
w/ ad-lib hollering (next 11 meas.)





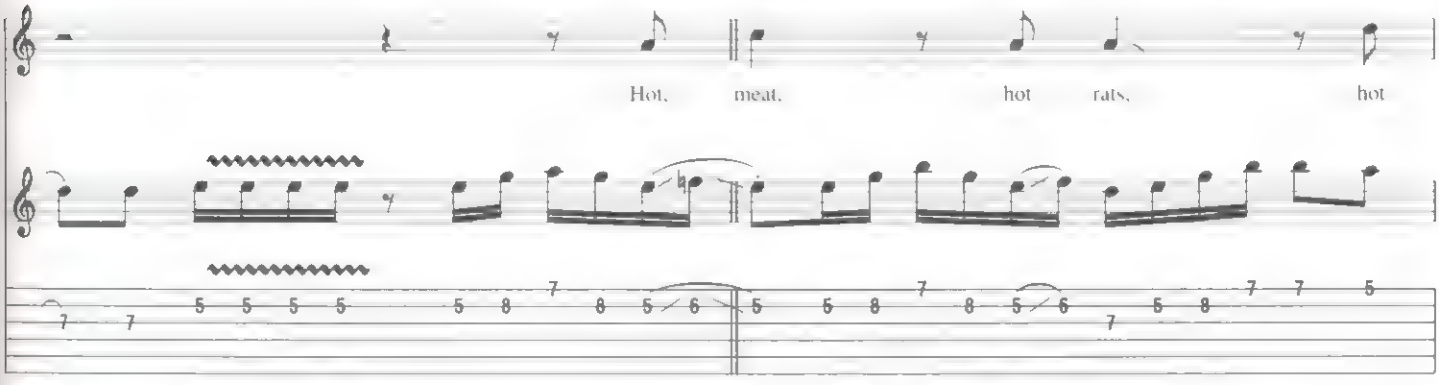


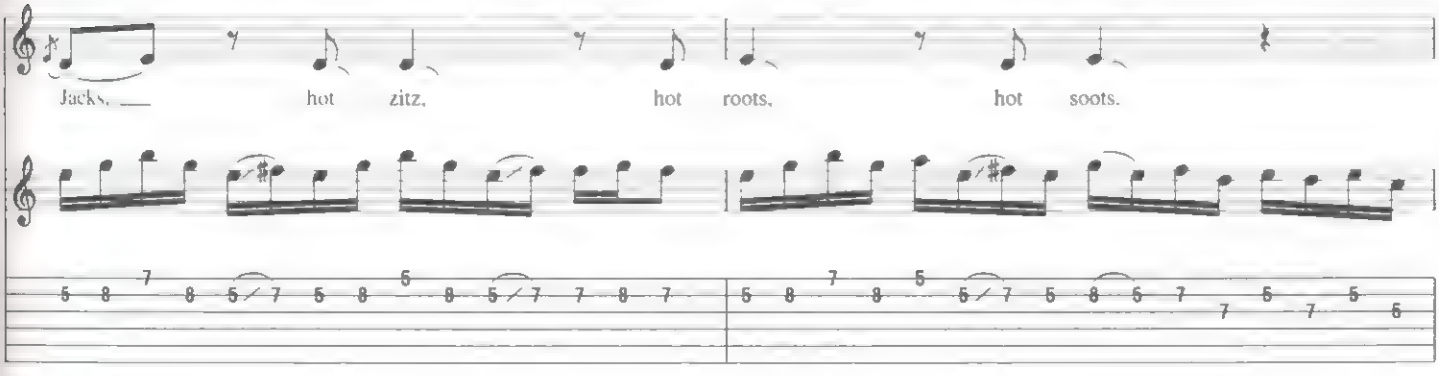




Chorus

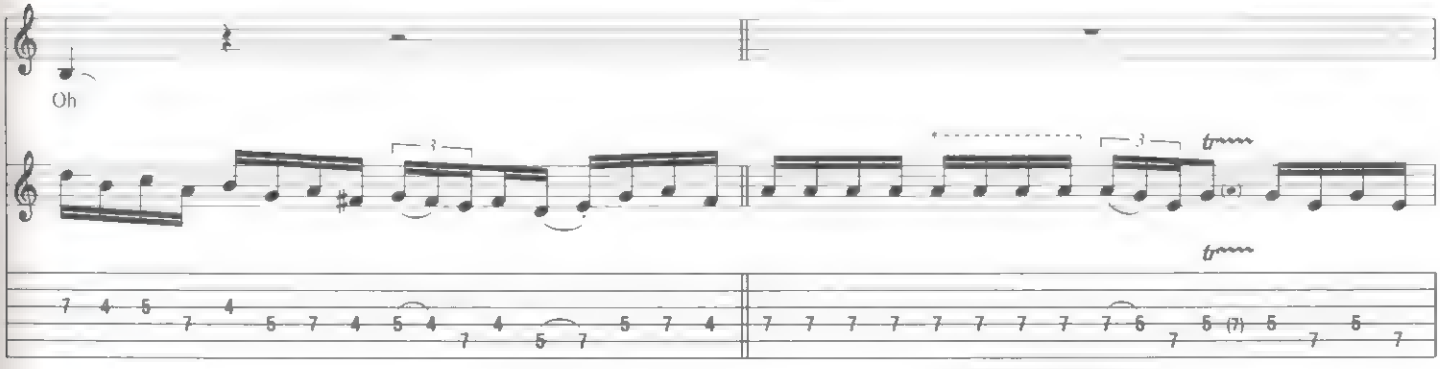
N.C.(Am)



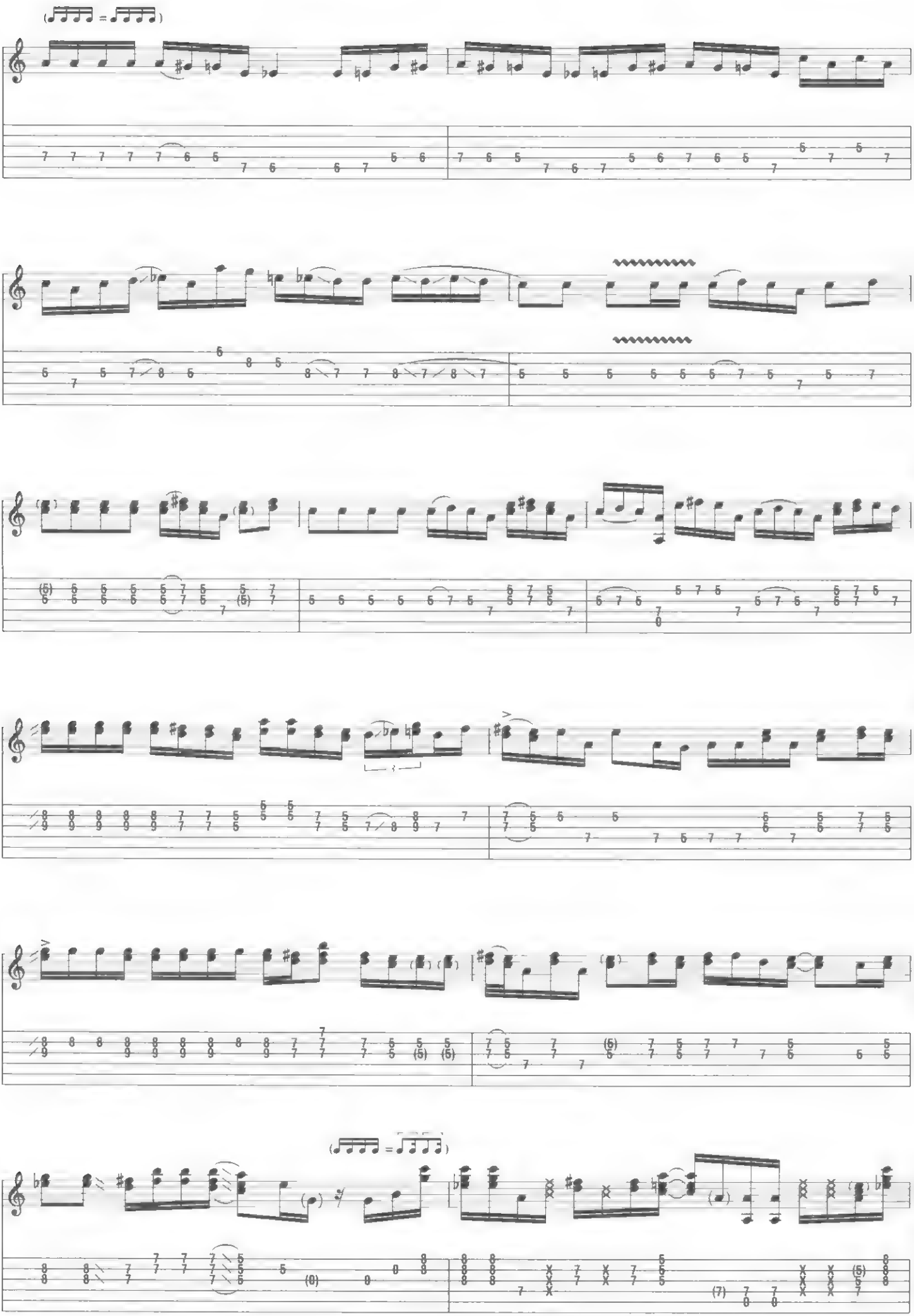


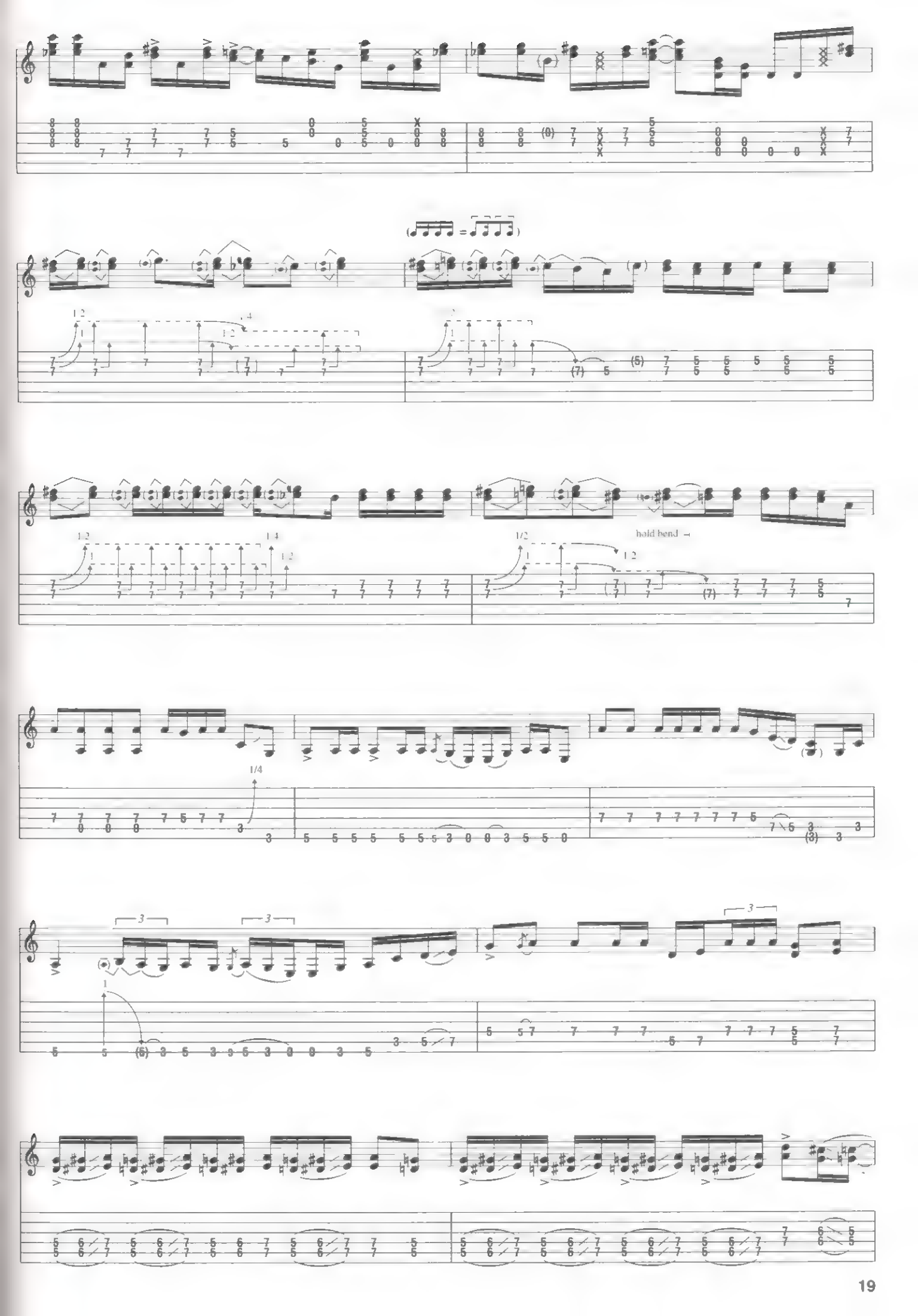
Guitar Solo

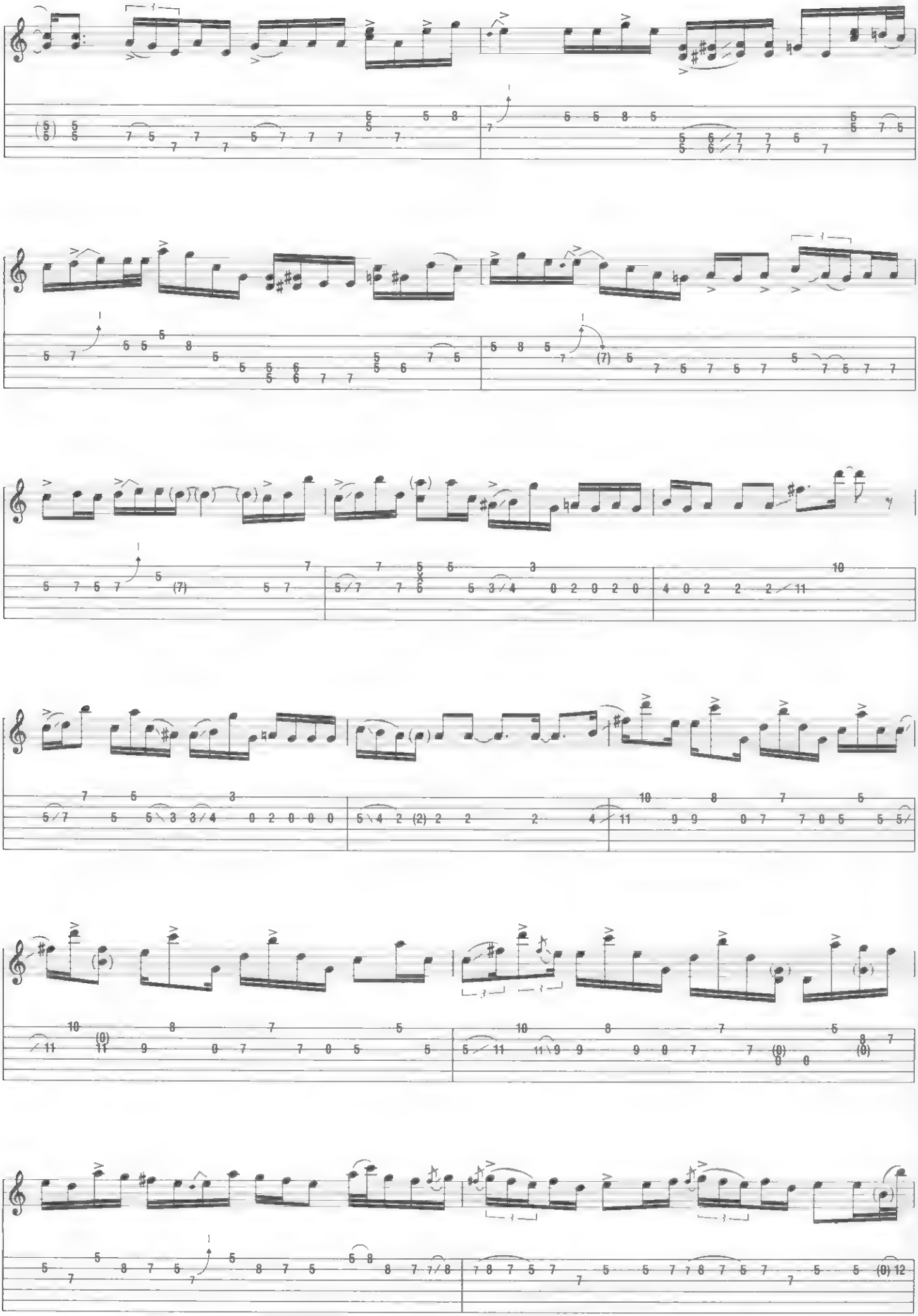
N.C.(Am)

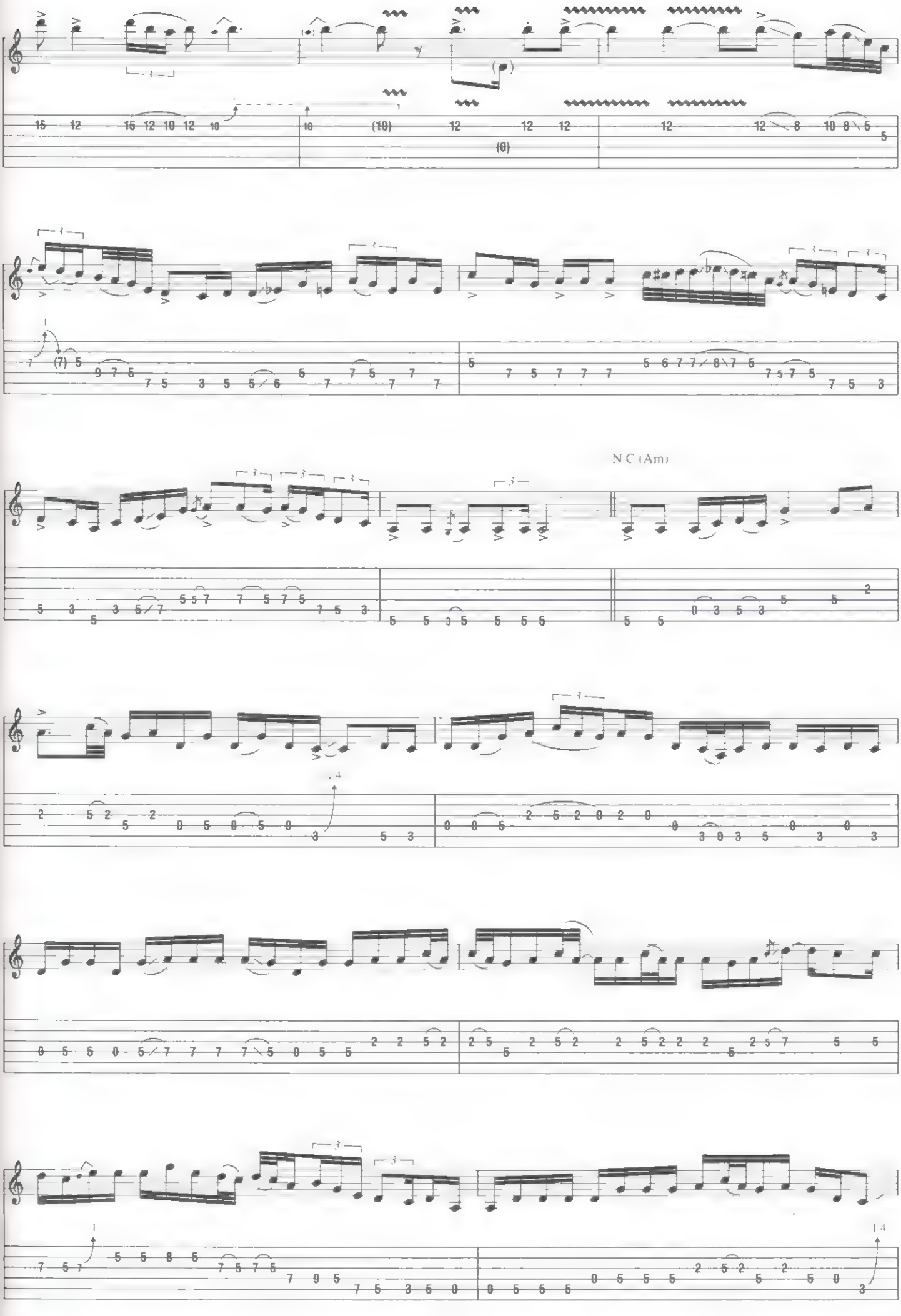


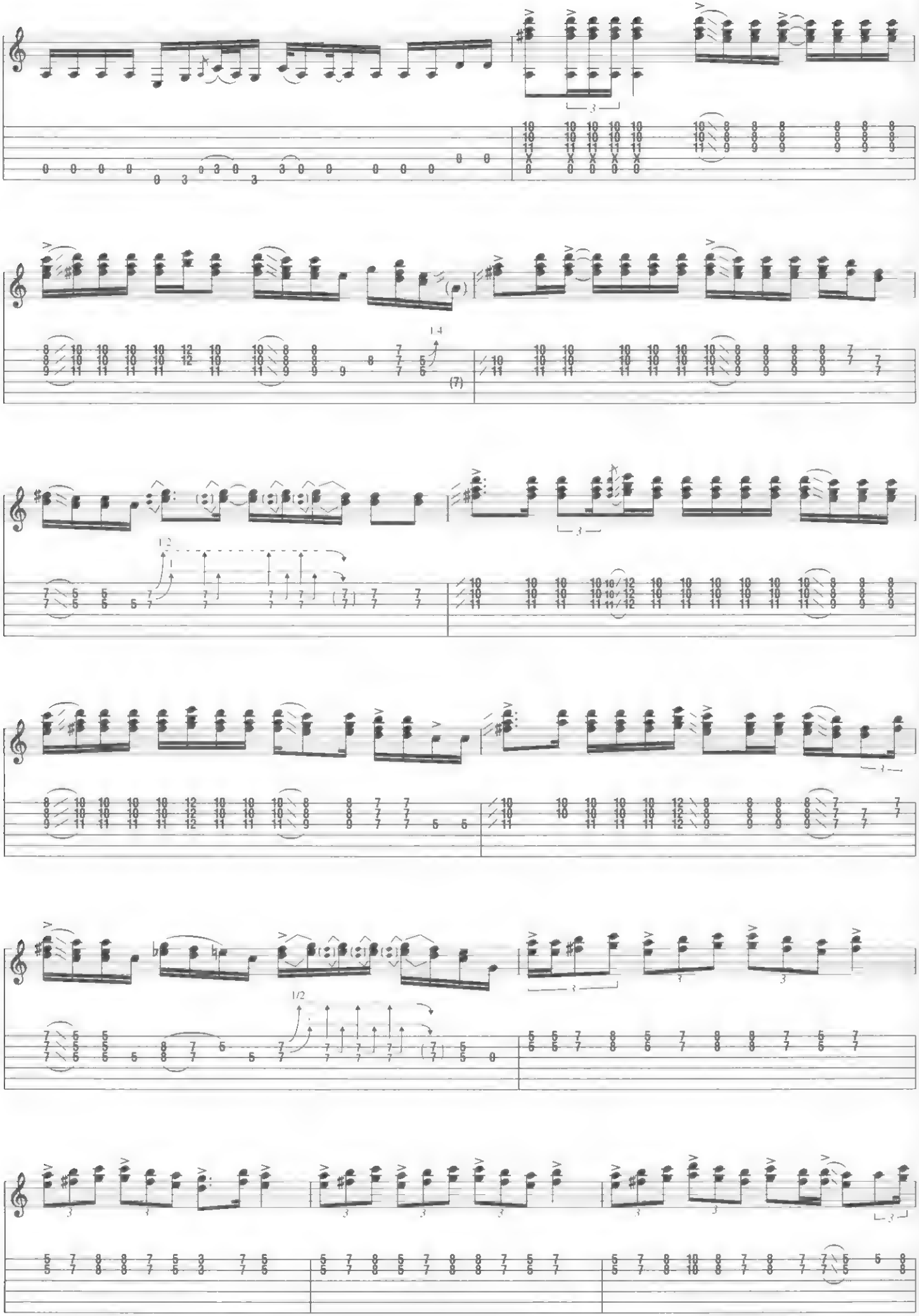
* Played as even sixteenth notes.

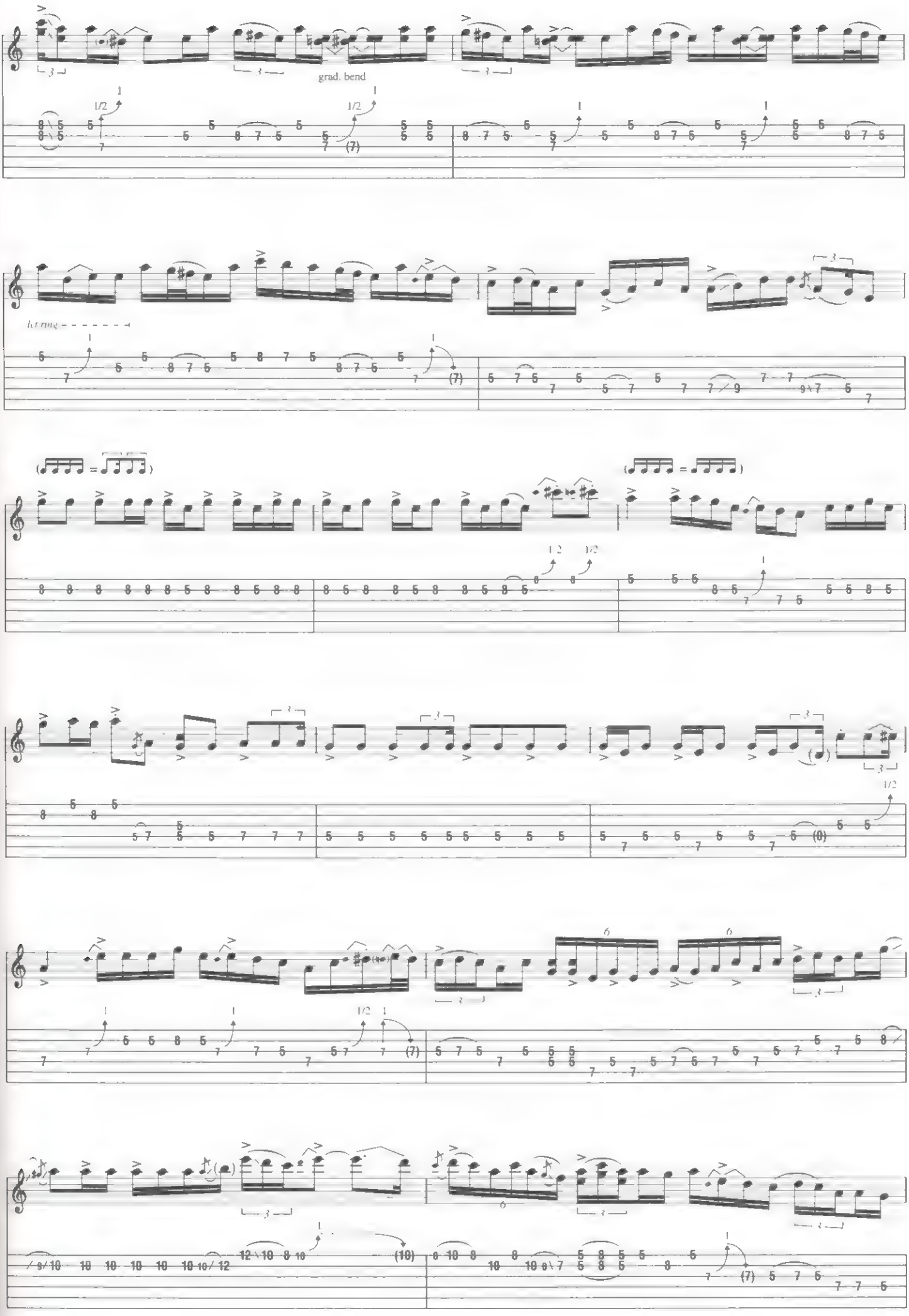


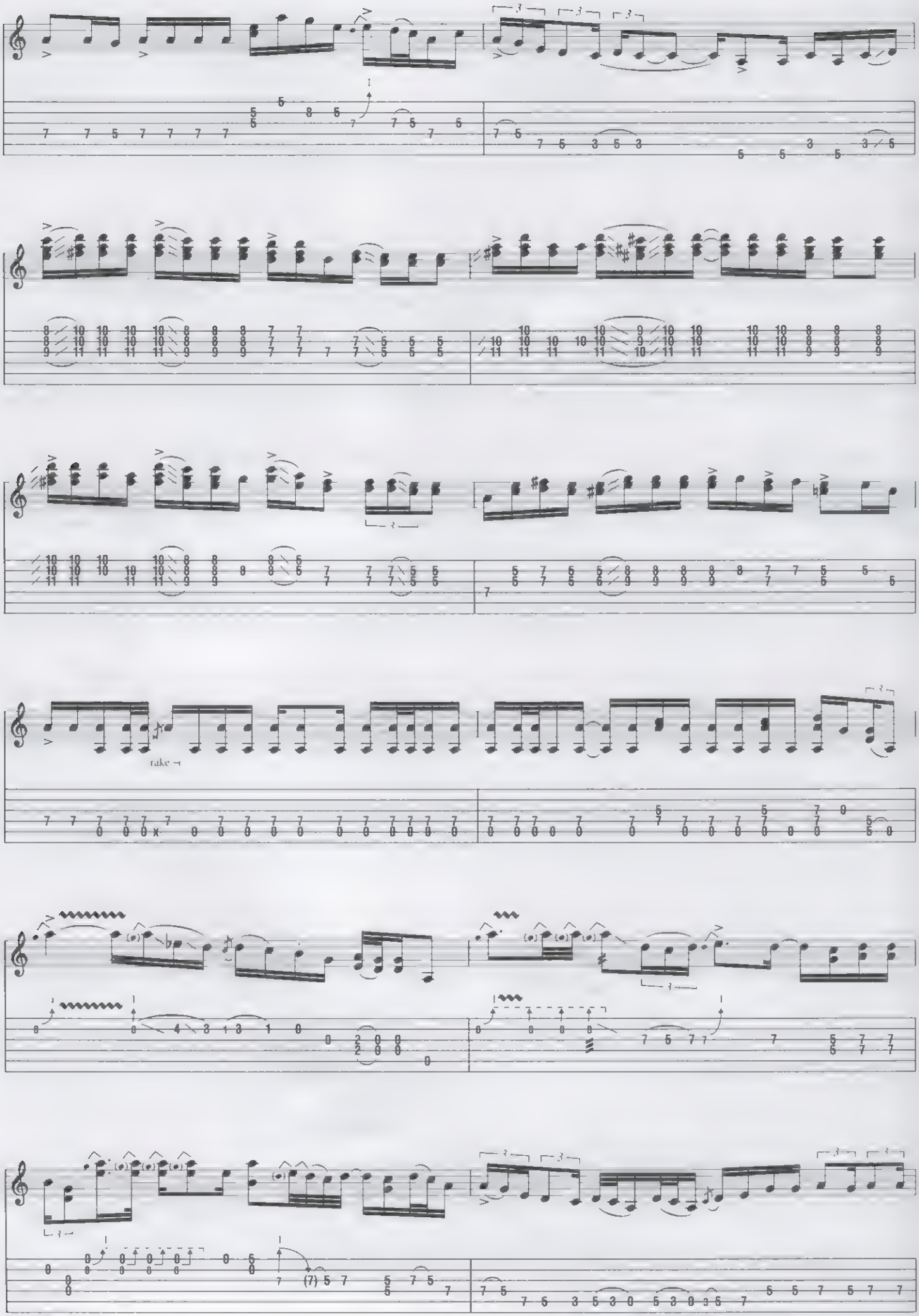

hold bend

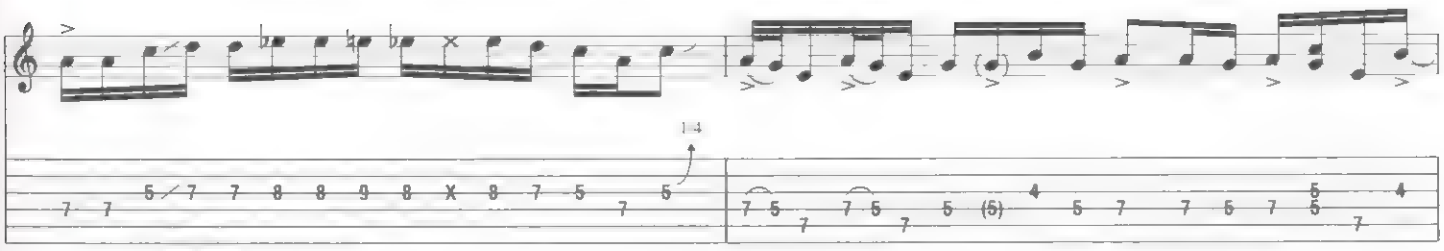


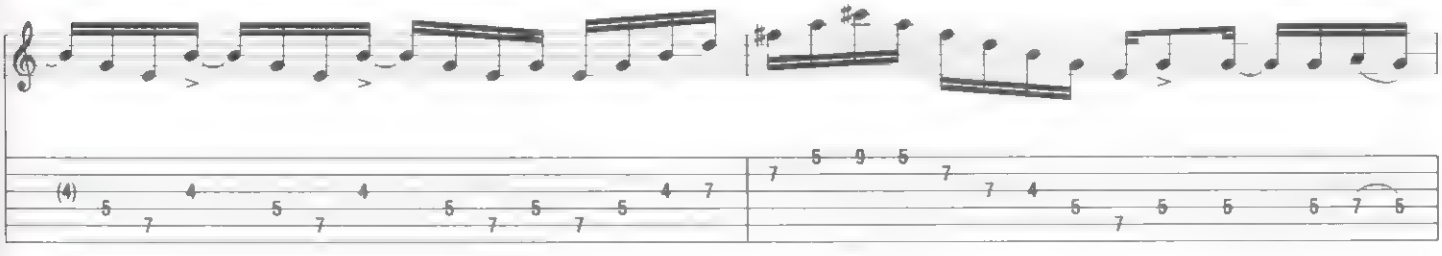

N C (Am)

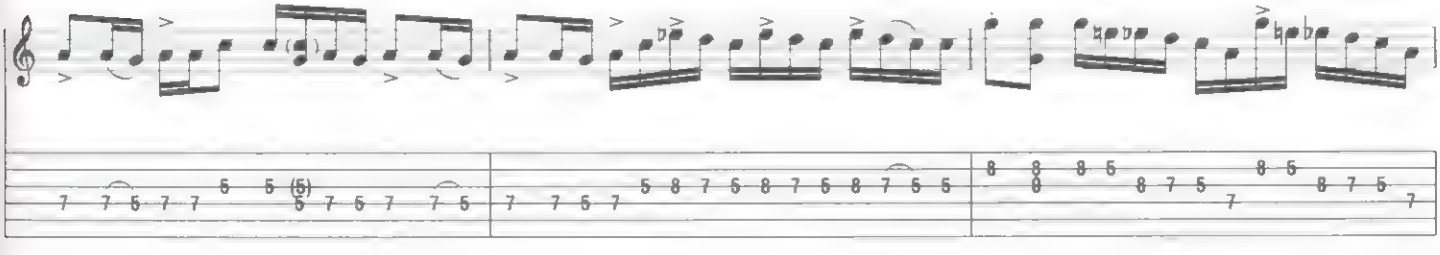


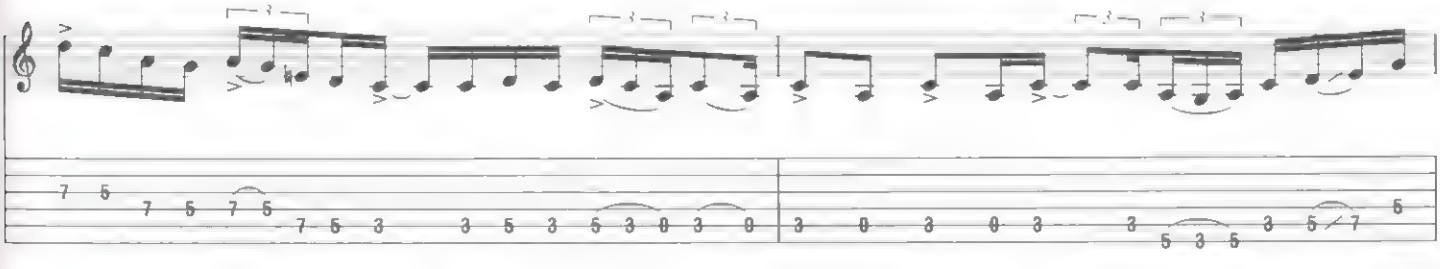

grad. bend
let ring

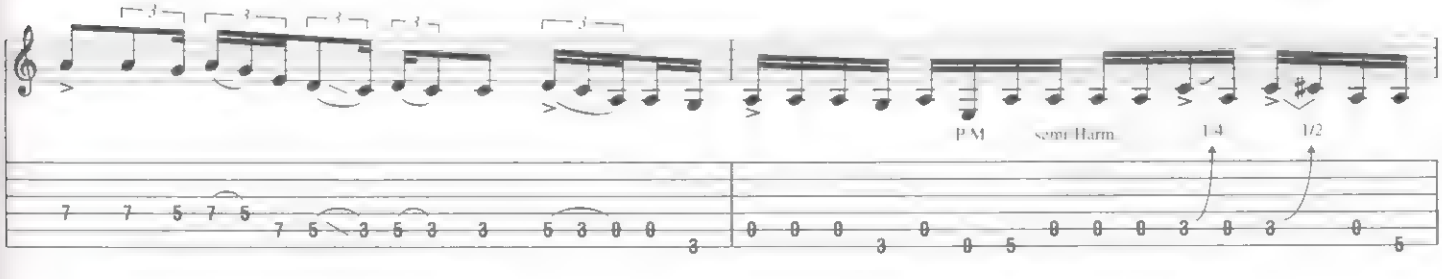

rake

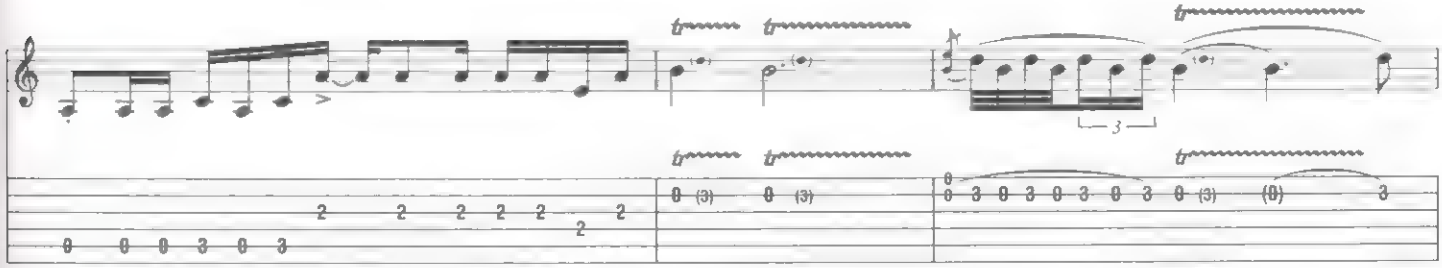


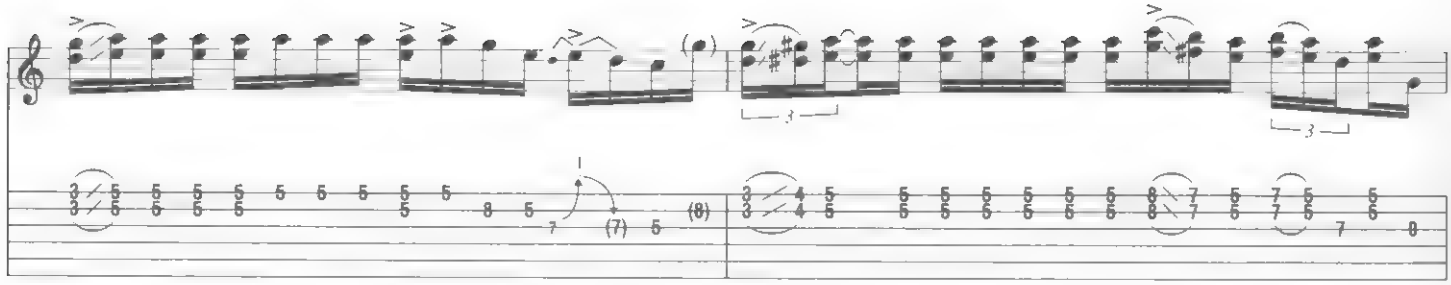


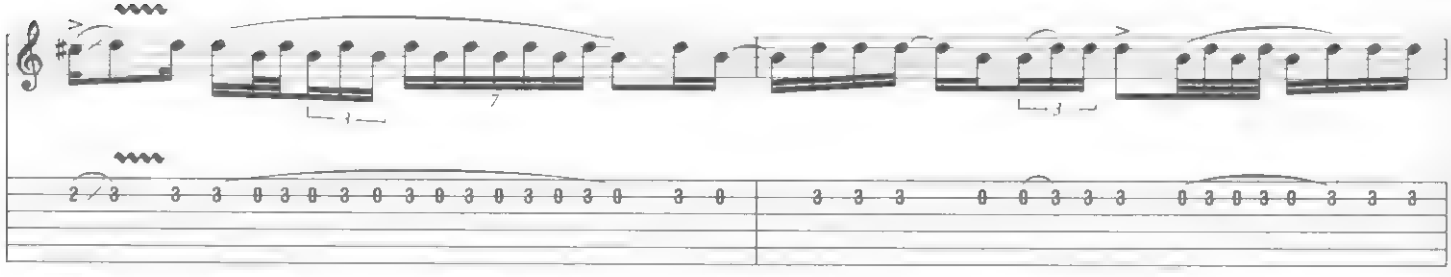


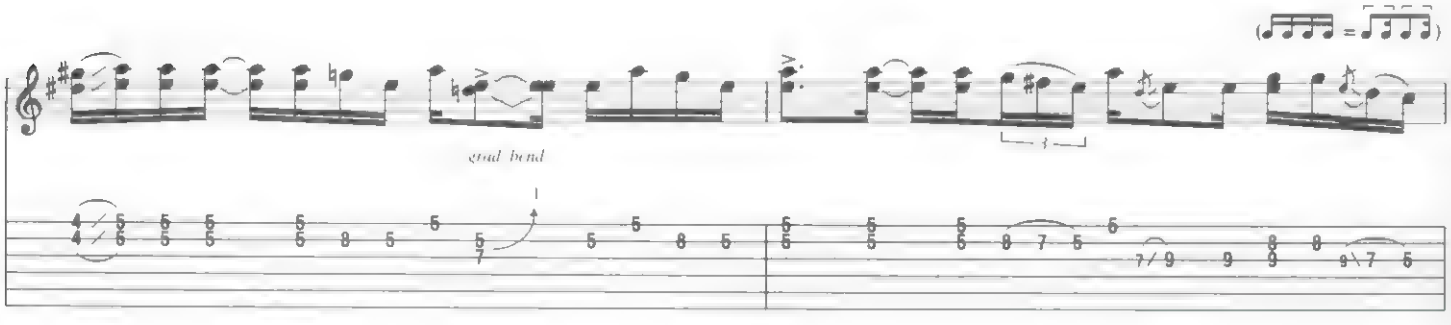


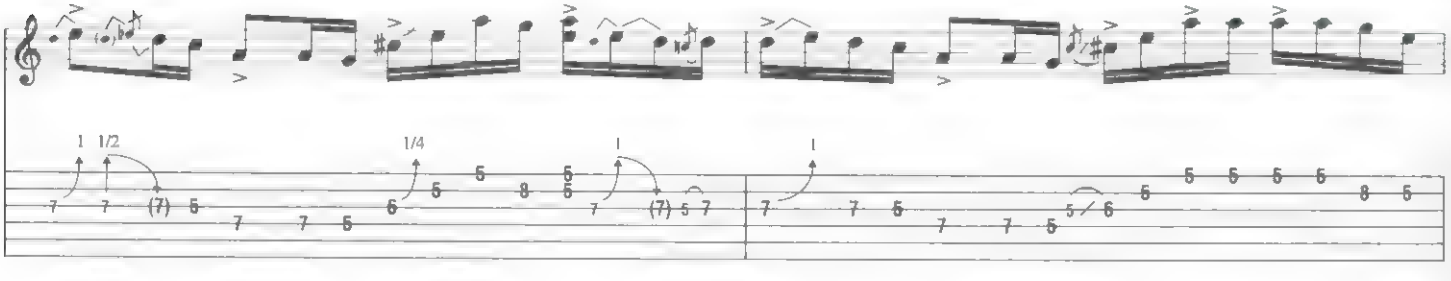

P.M.
semi Harm.
1/4
1/2

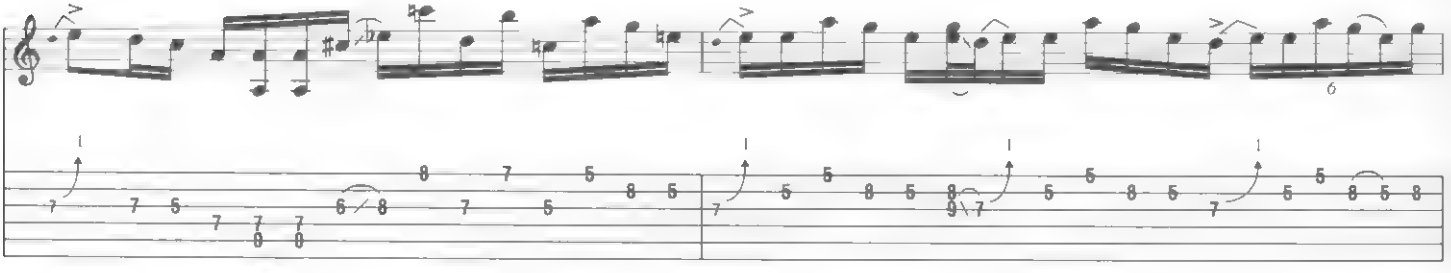


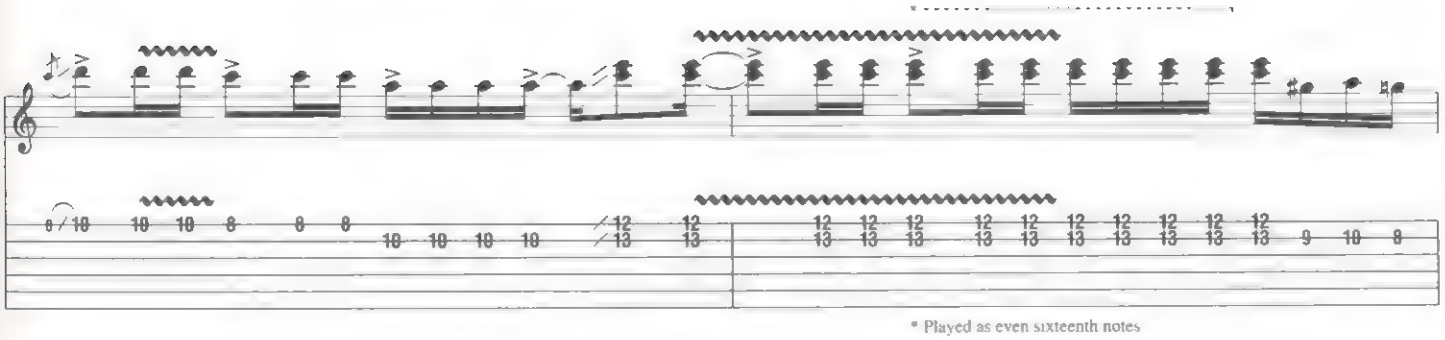




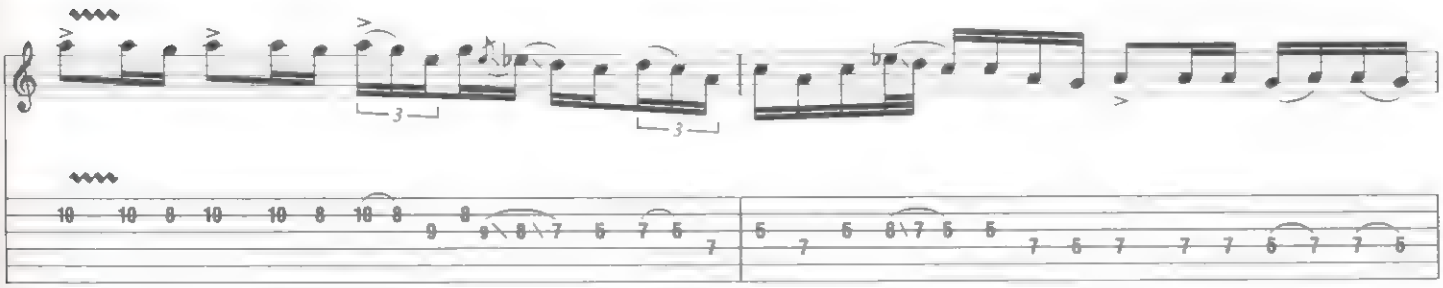

grad. bend

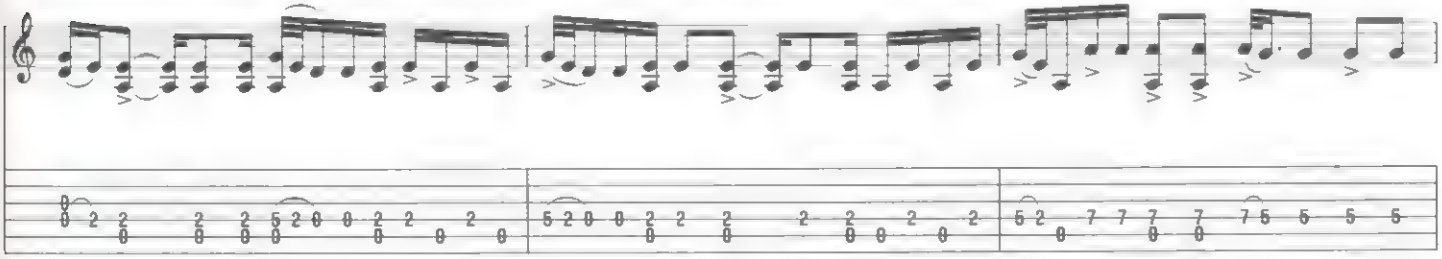


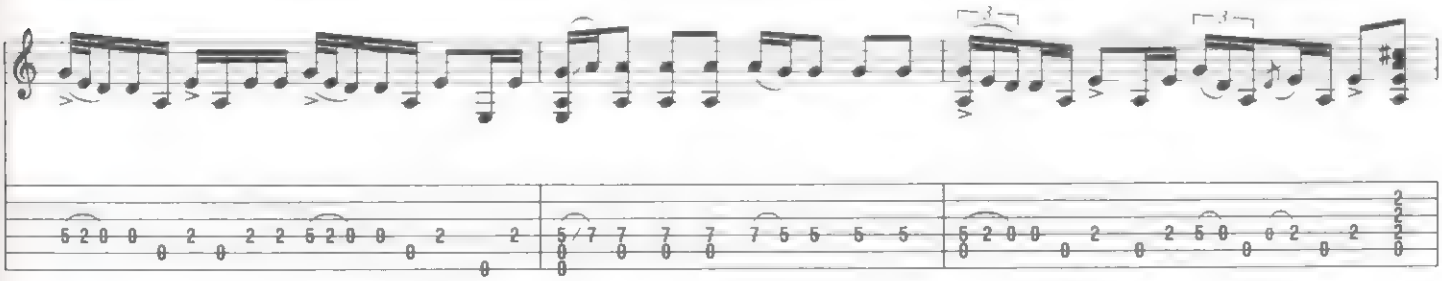


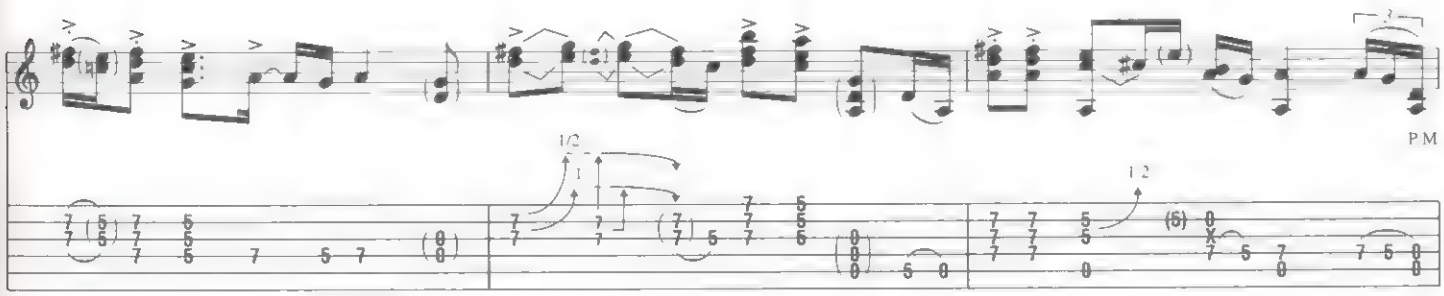


* Played as even sixteenth notes



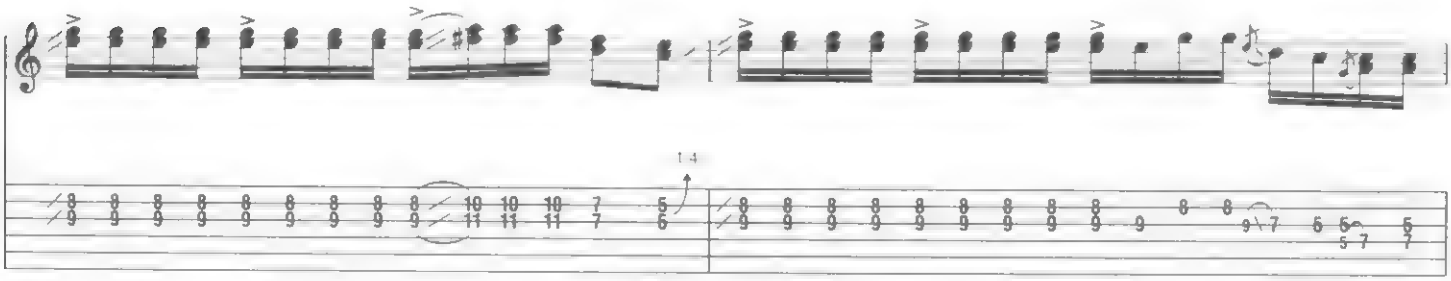


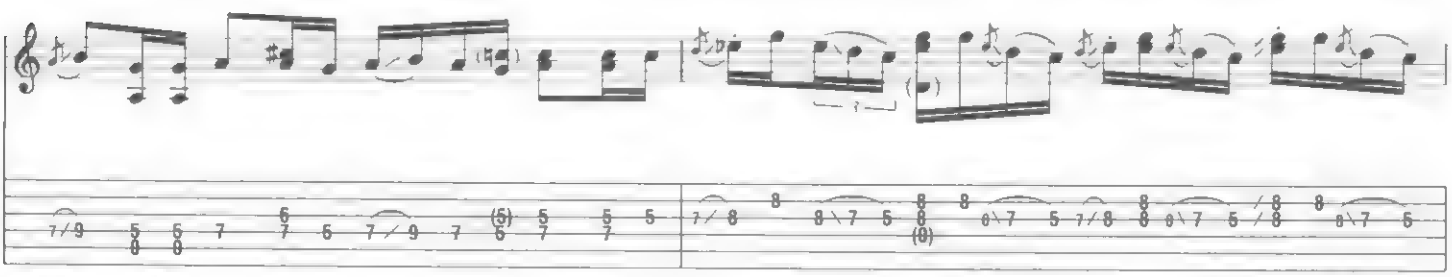


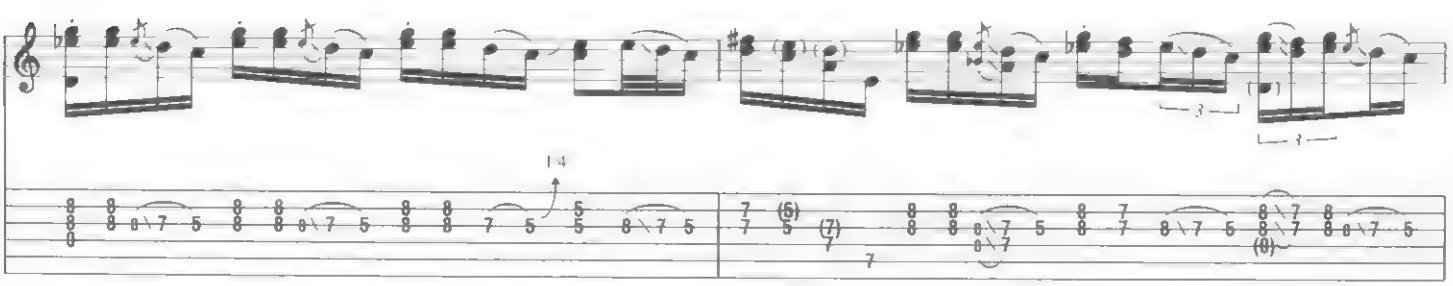


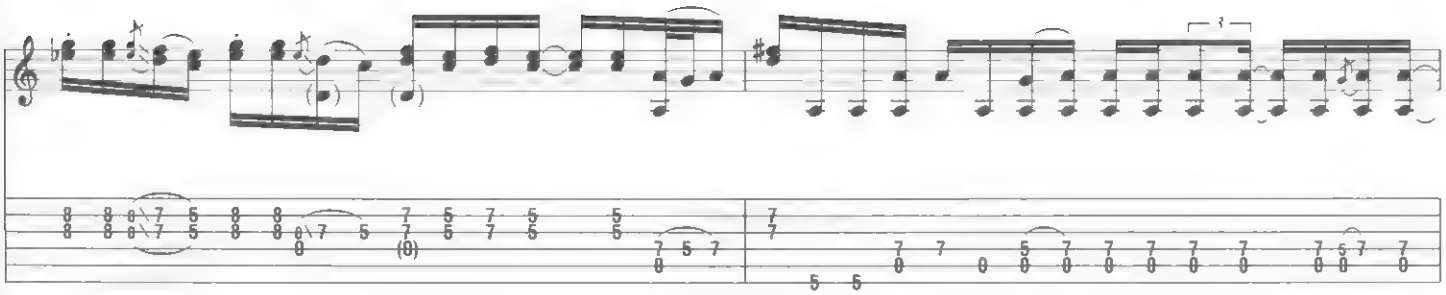
P M

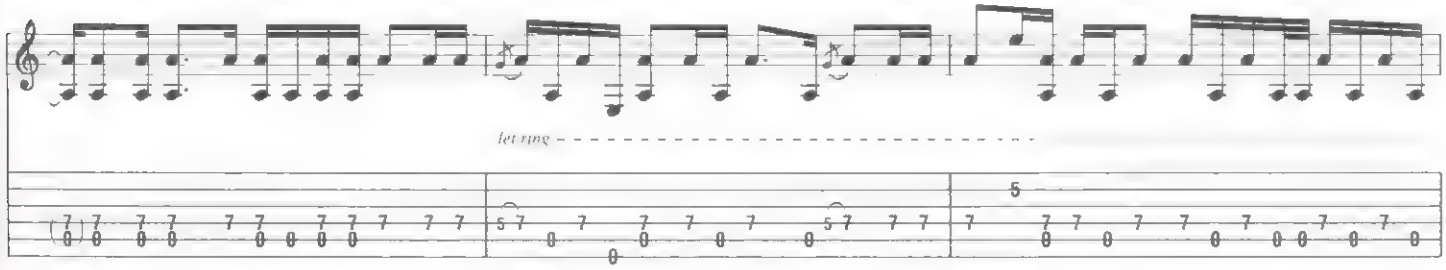
pitch G

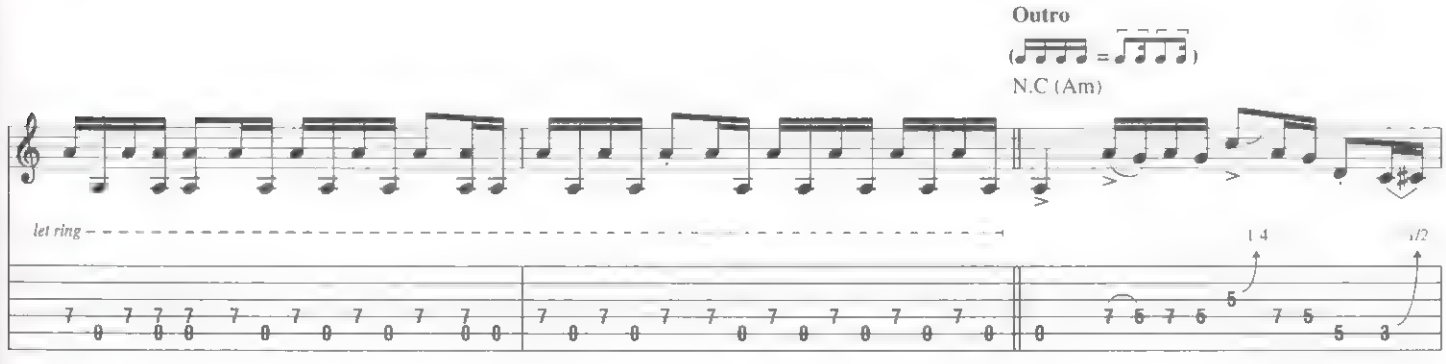


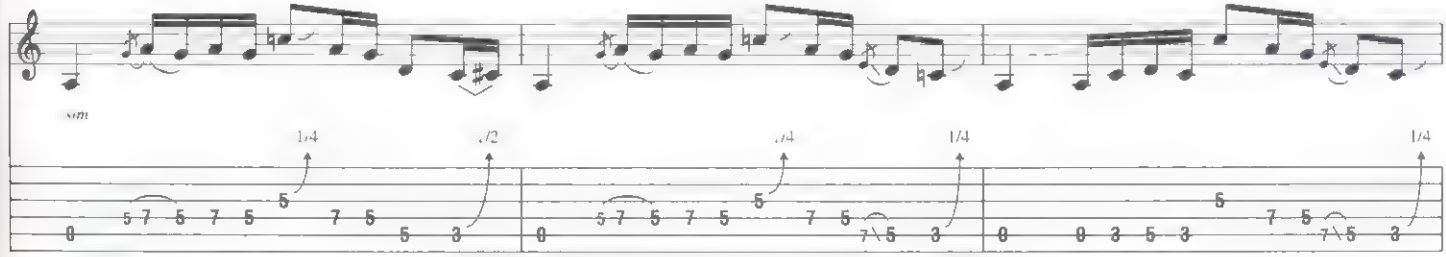


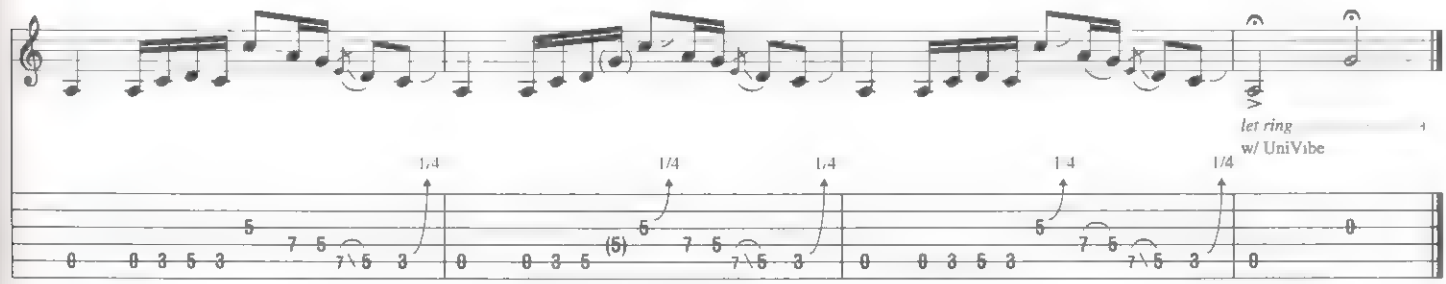





let ring

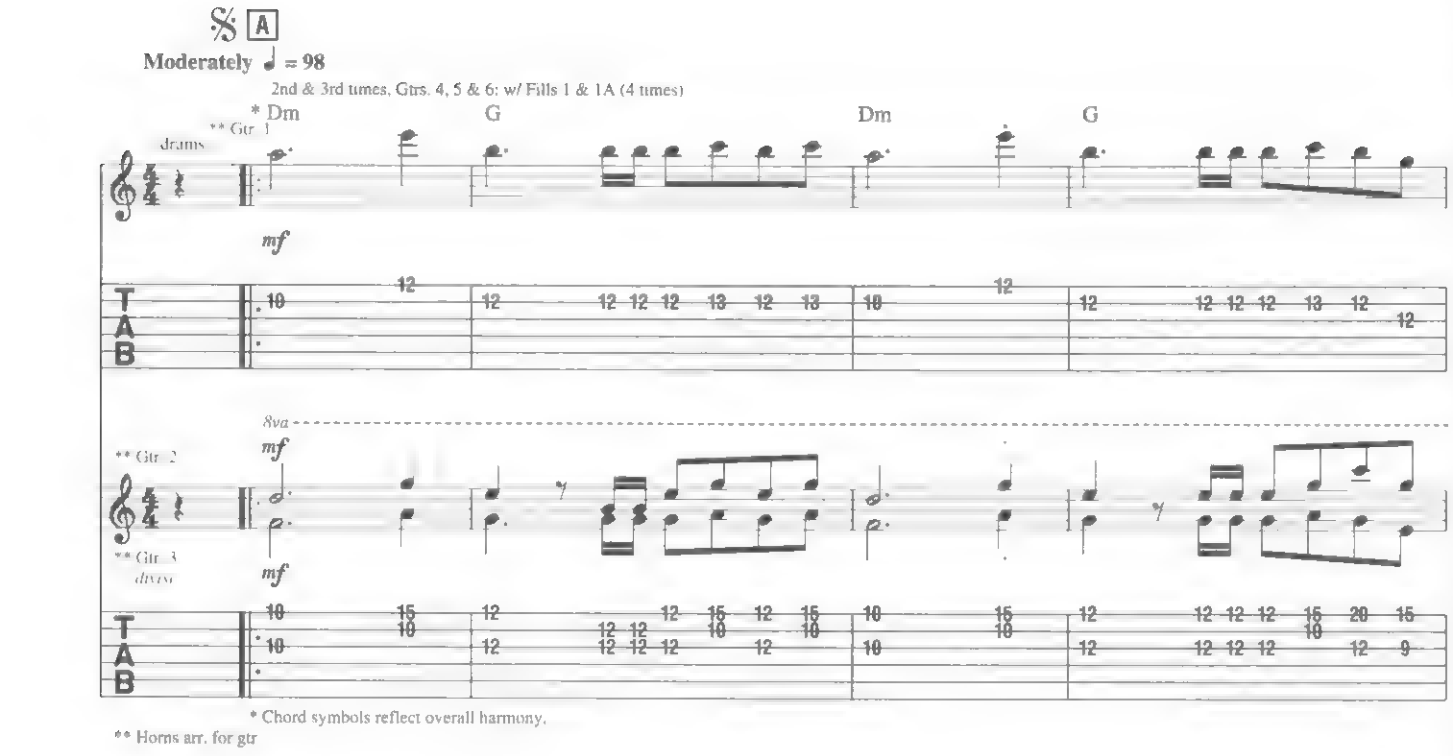

Outro
N.C (Am)
let ring

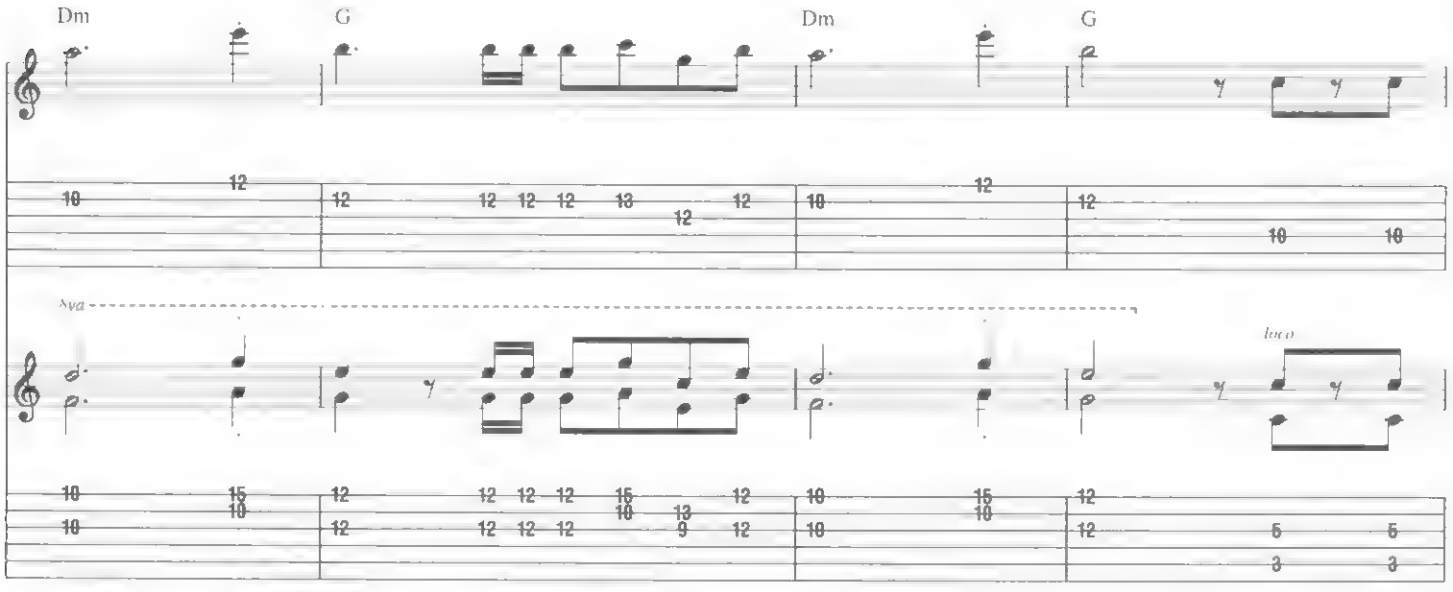

sim

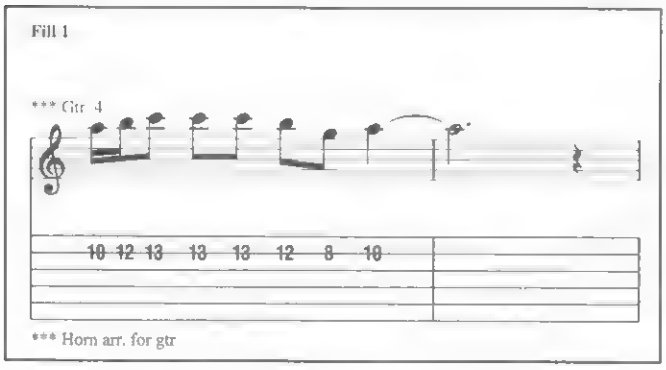

let ring
w/ UniVibe

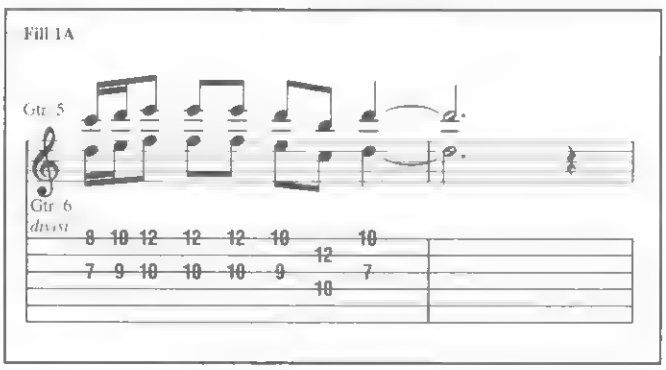
Son of Mr. Green Genes

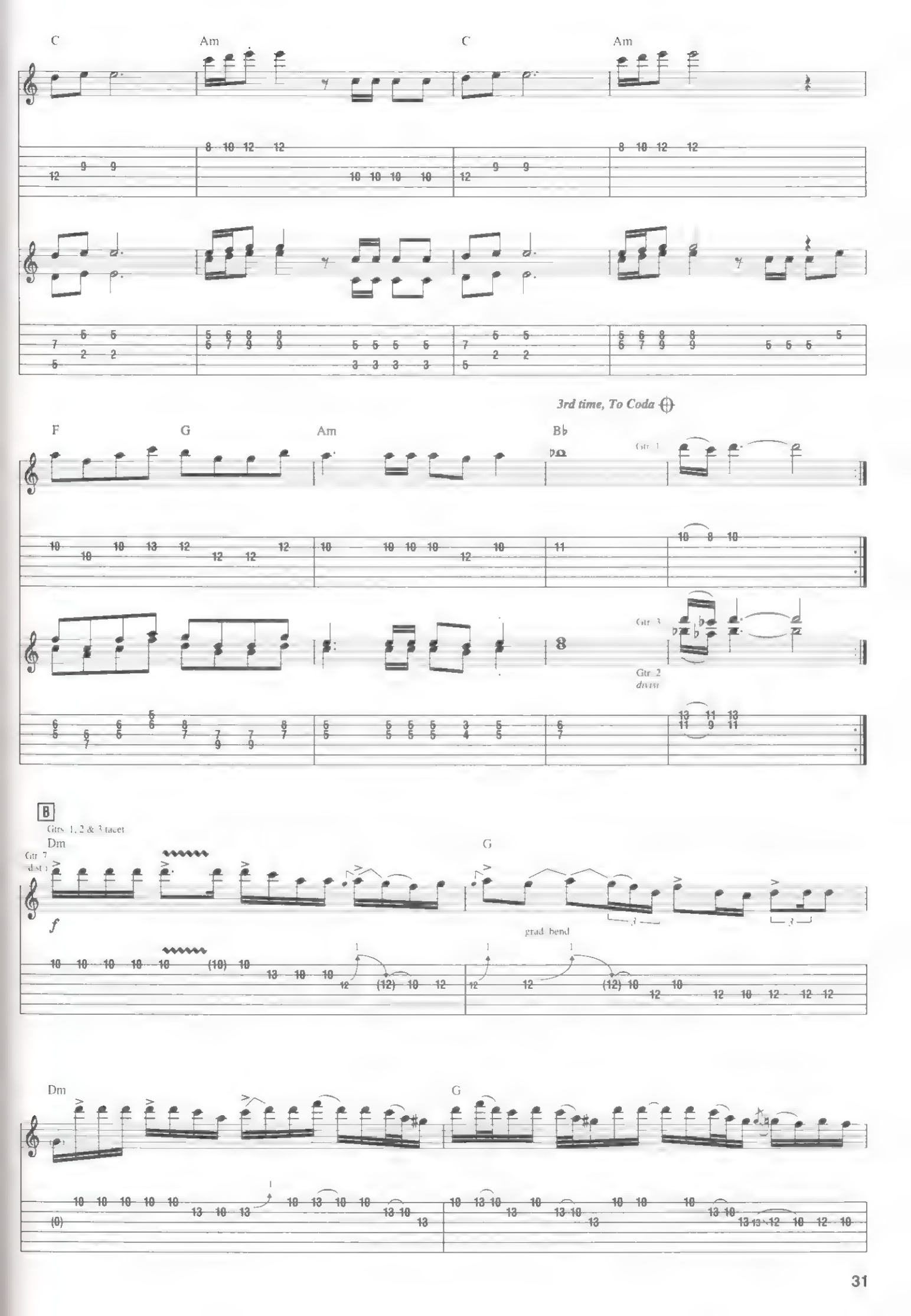
By Frank Zappa

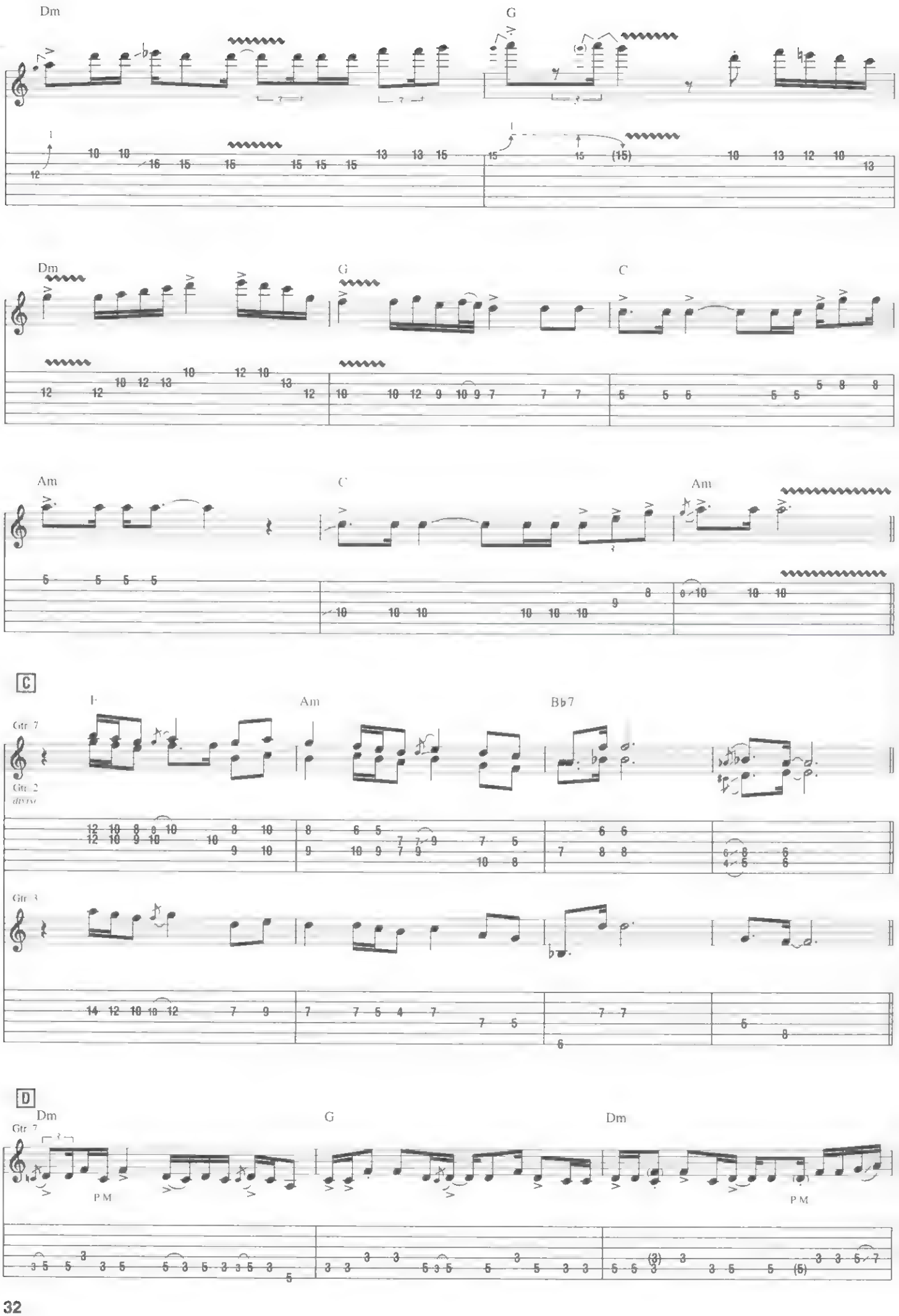


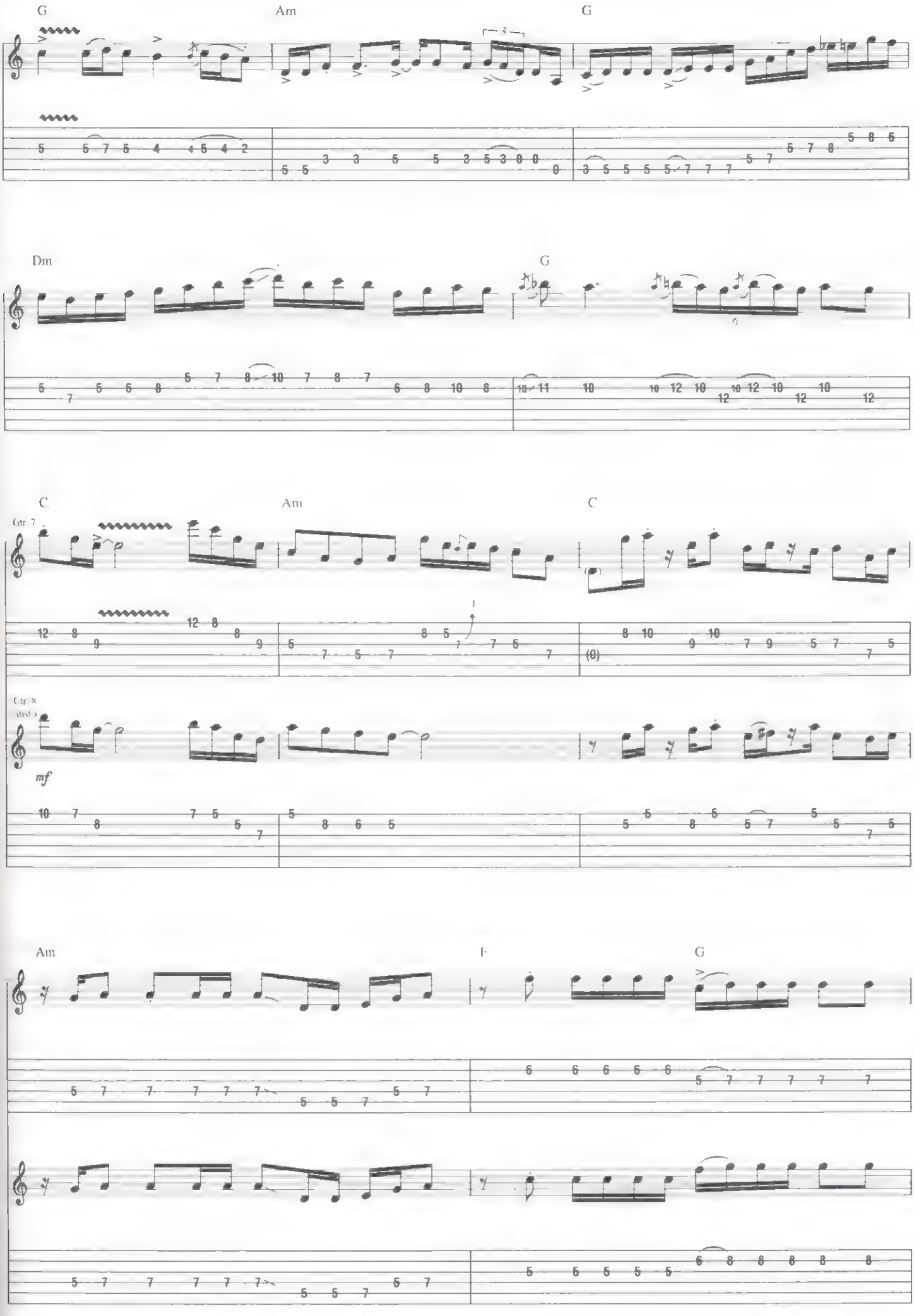


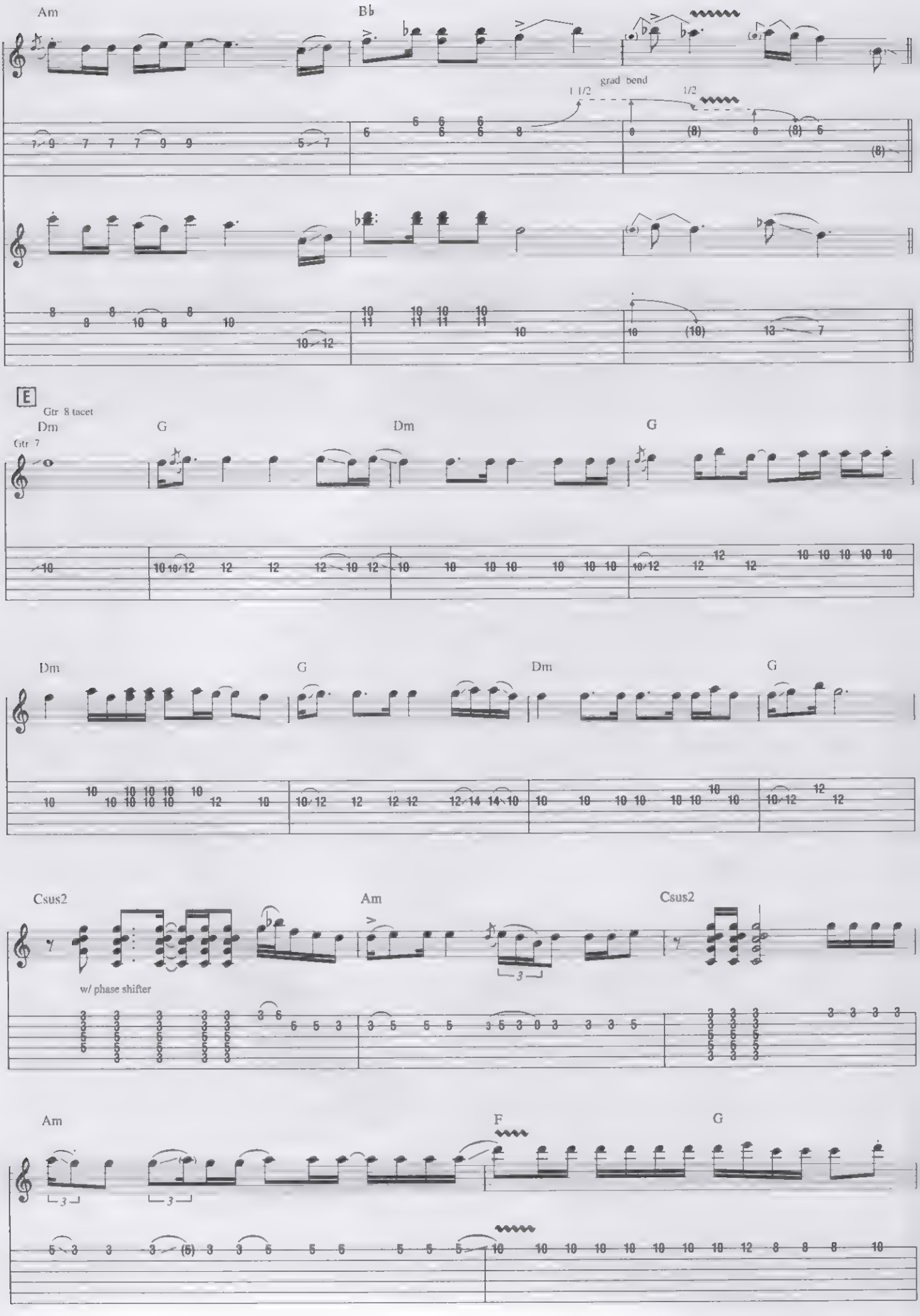


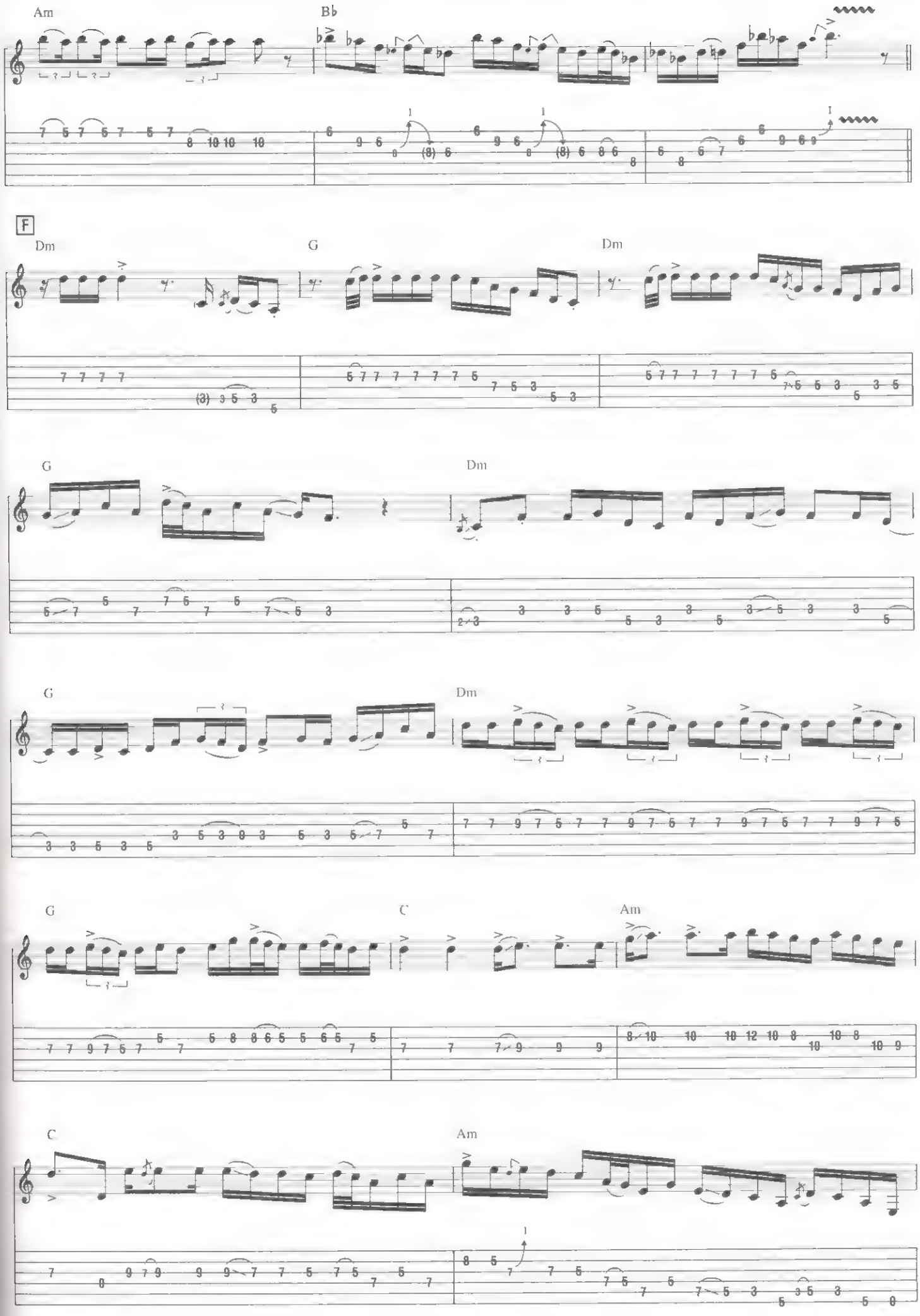


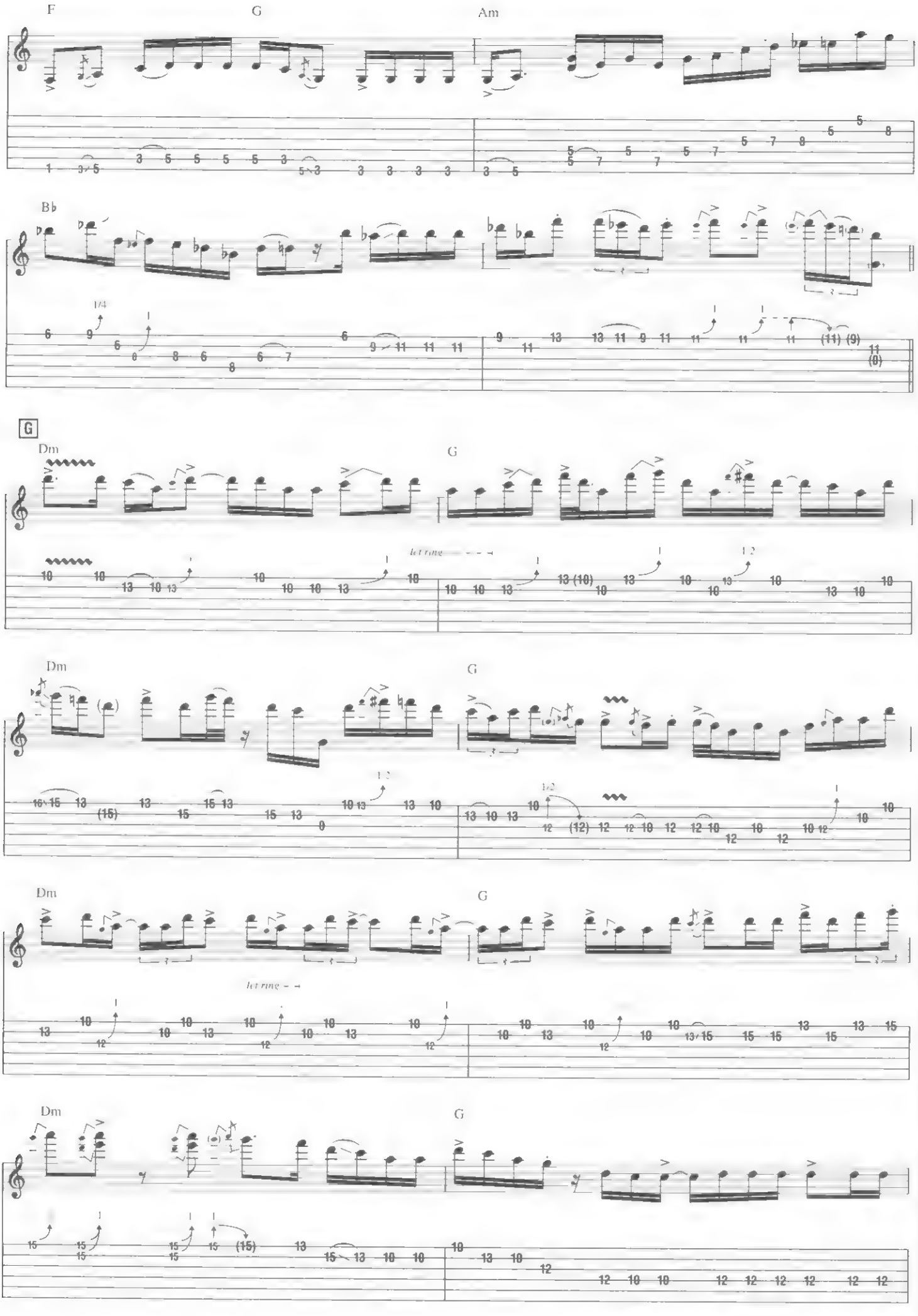

C
Am
C
Am
3rd time, To Coda
F
G
Am
B♭
Gtr 1
Gtr 3
Gtr 2
divisi
B
Gtrs 1, 2 & 3 tacet
Dm
Gtr 7
(dist.)
f
G
grad. bend
Dm
G

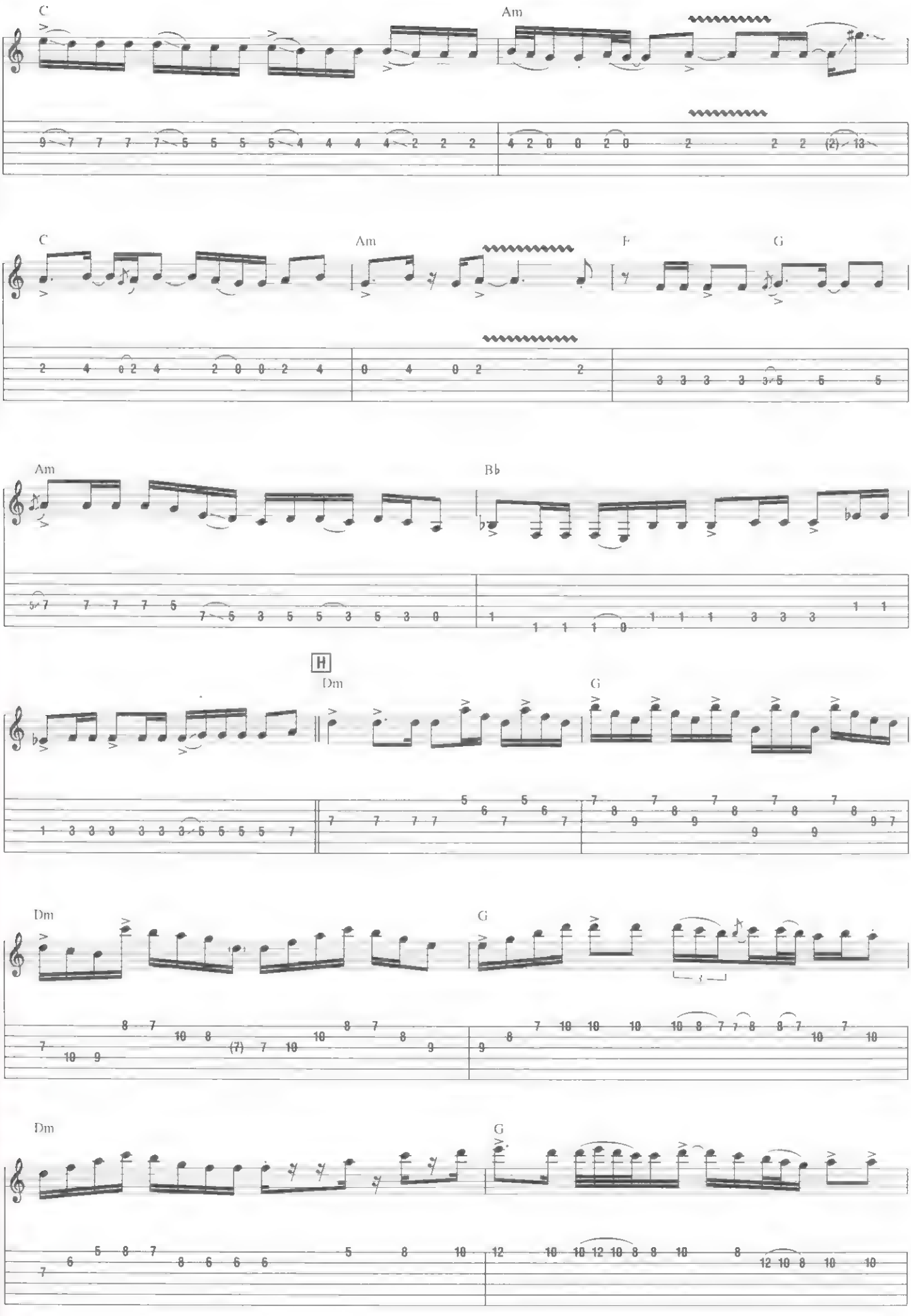

Dm
G
Dm
G
C
Am
C
Am
C
Gtr 7
Gtr 2
Gtr 3
Am
Bb7
D
Dm
Gtr 7
G
Dm
P M
P M

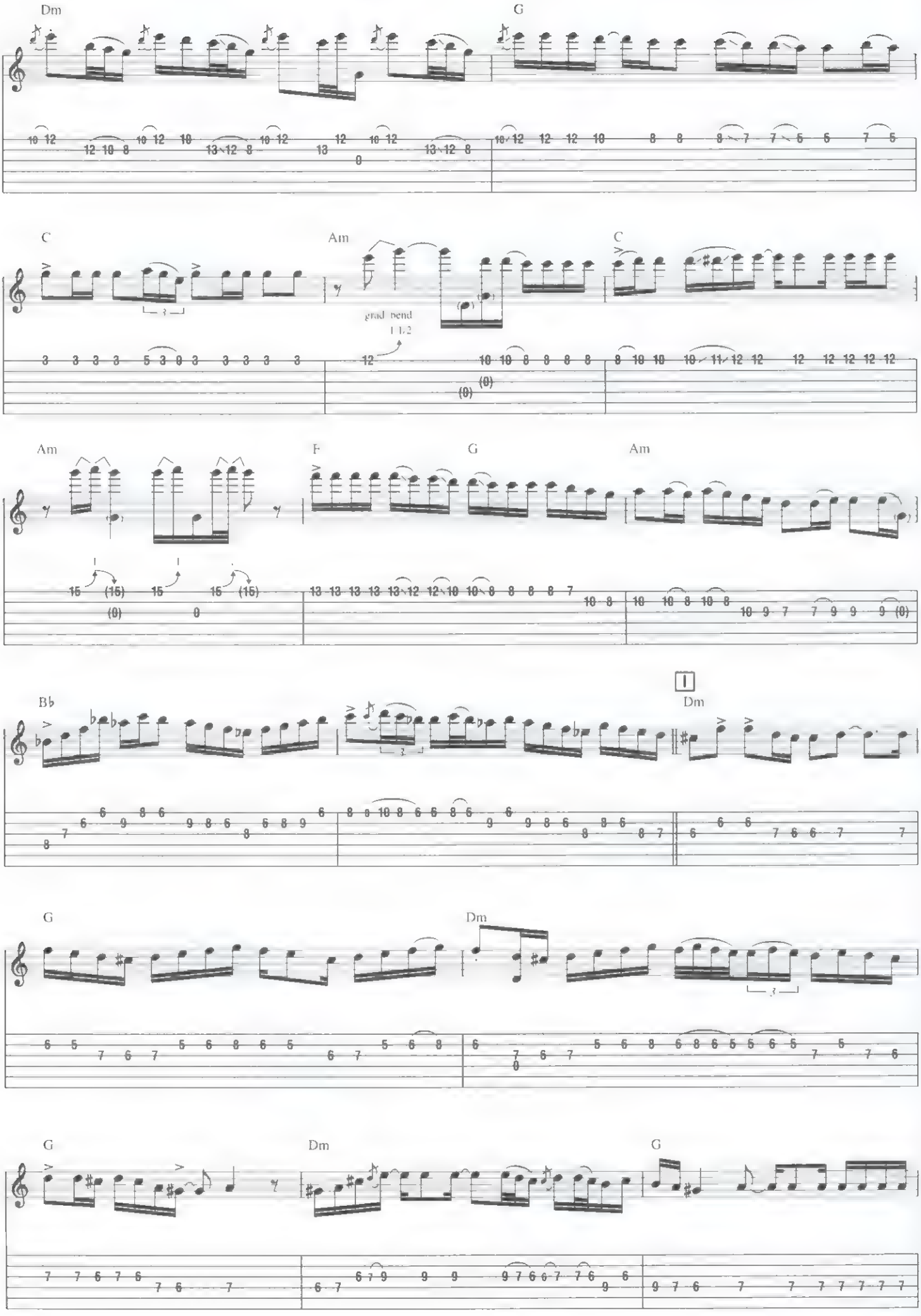

G
Am
G
Dm
G
C
Am
C
Gtr 7
Gtr 8
dist.
mf
Am
F
G

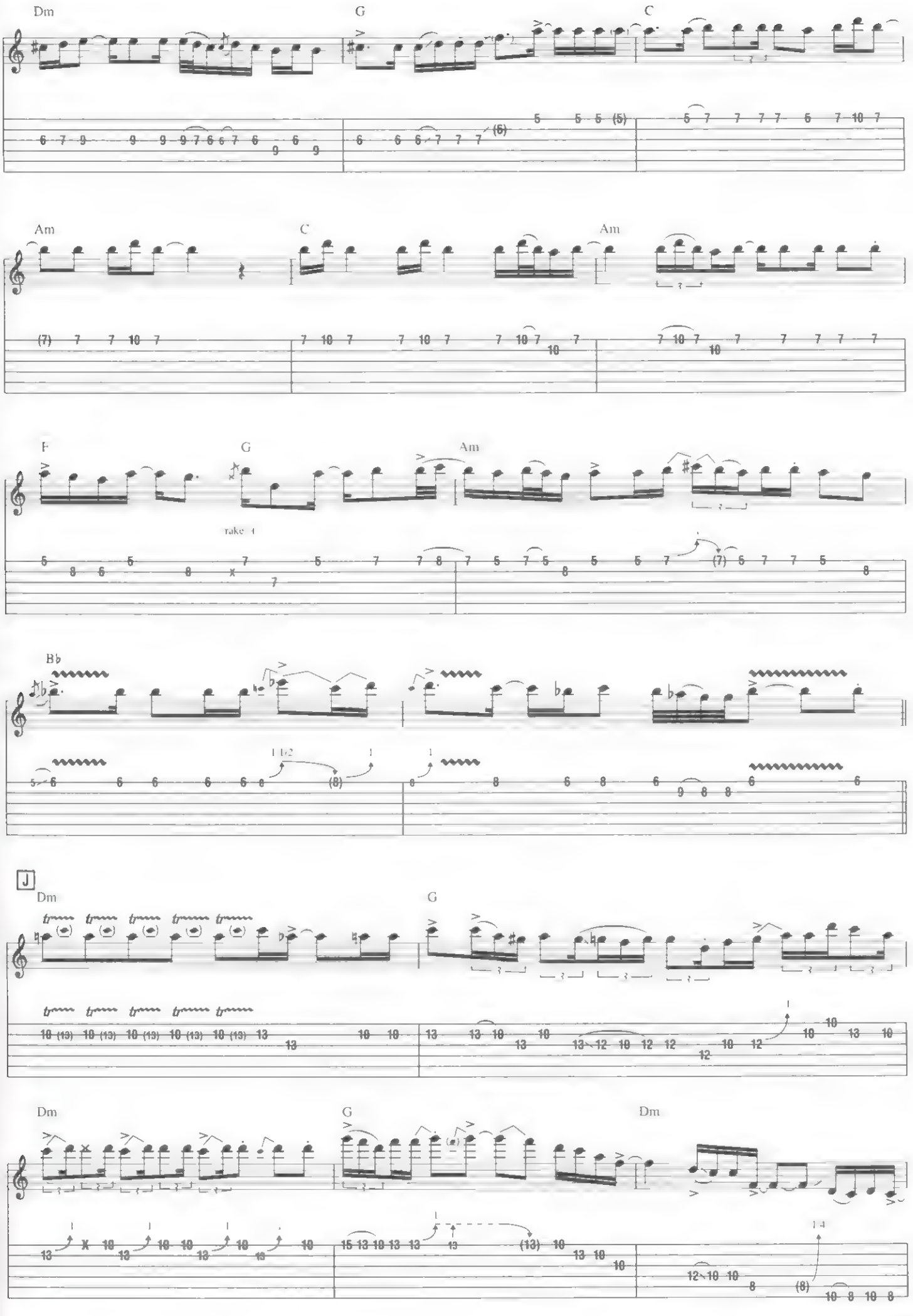

Am
B♭
grad bend
1 1/2
1/2
E
Gtr 8 tacet
Dm
G
Dm
G
Gtr 7
Dm
G
Dm
G
Csus2
Am
Csus2
w/ phase shifter
Am
F
G

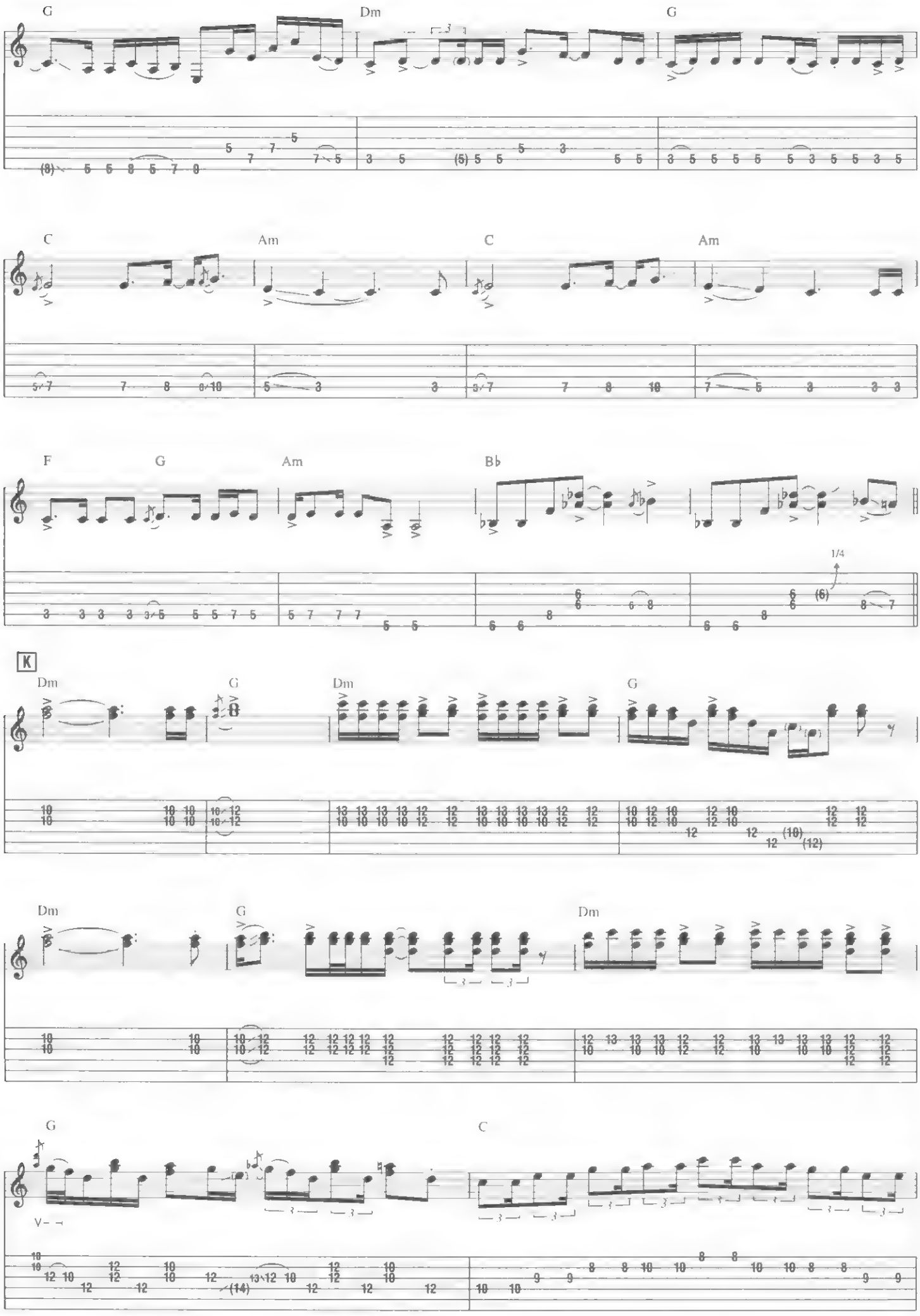

Am
Bb
F
Dm
G
Dm
G
Dm
G
Dm
G
C
Am
C
Am

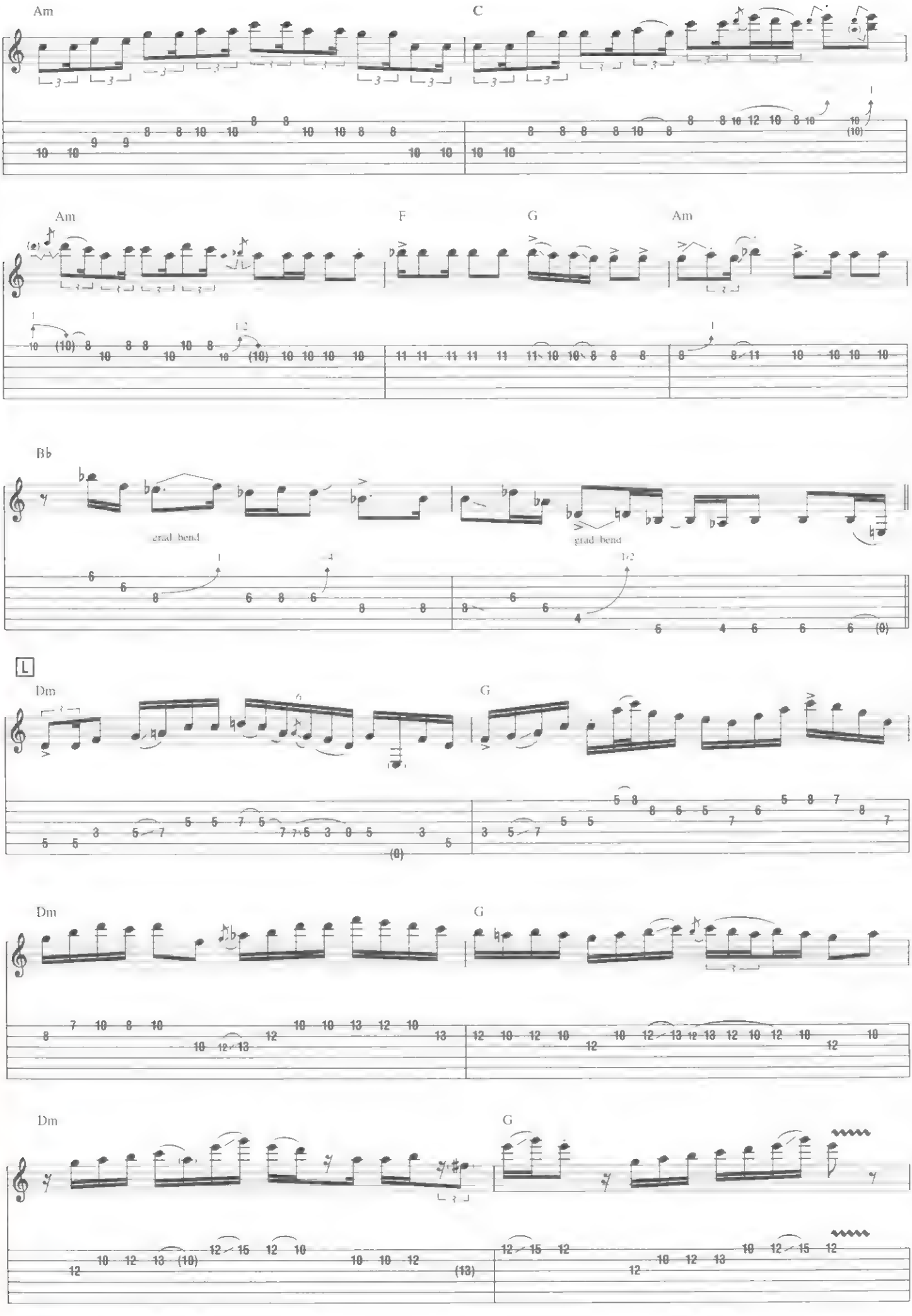

F
G
Am
Bb
G
Dm
G
let ring
Dm
G
Dm
G
Dm
G

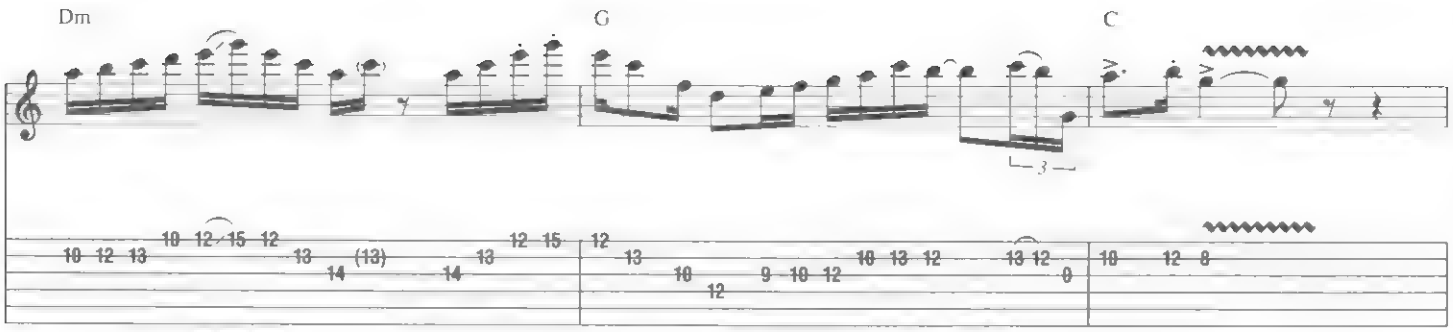

C
Am
C
Am
F
G
Am
B♭
H
Dm
G
Dm
G
Dm
G

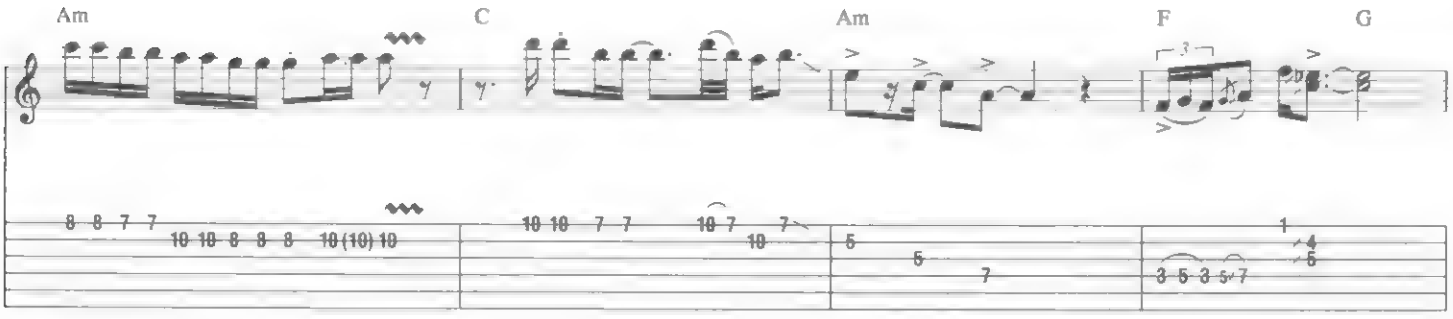

Dm
G
C
Am
C
grad. bend
1 1/2
Am
F
G
Am
Bb
Dm
G
Dm
G
Dm
G

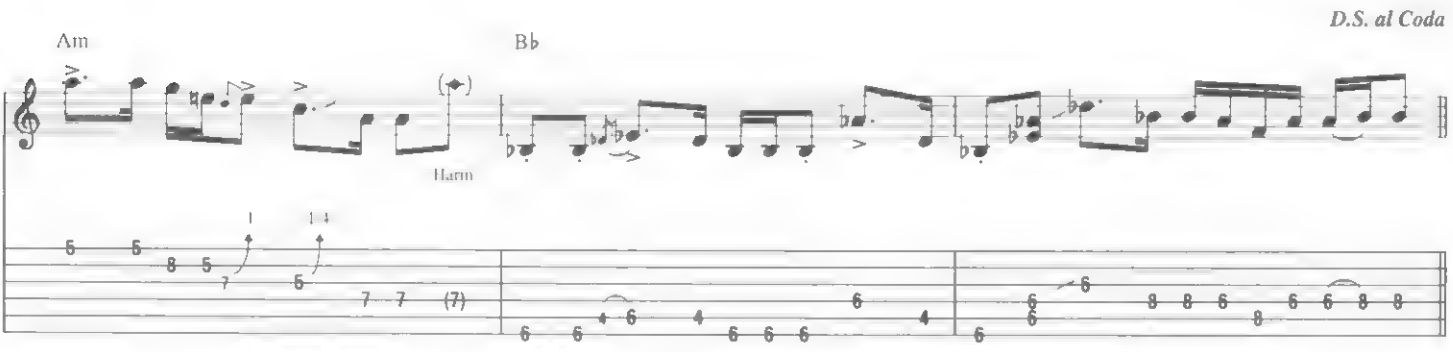

Dm
G
C
Am
C
Am
F
G
Am
take 4
Bb
J
Dm
G
Dm
G
Dm

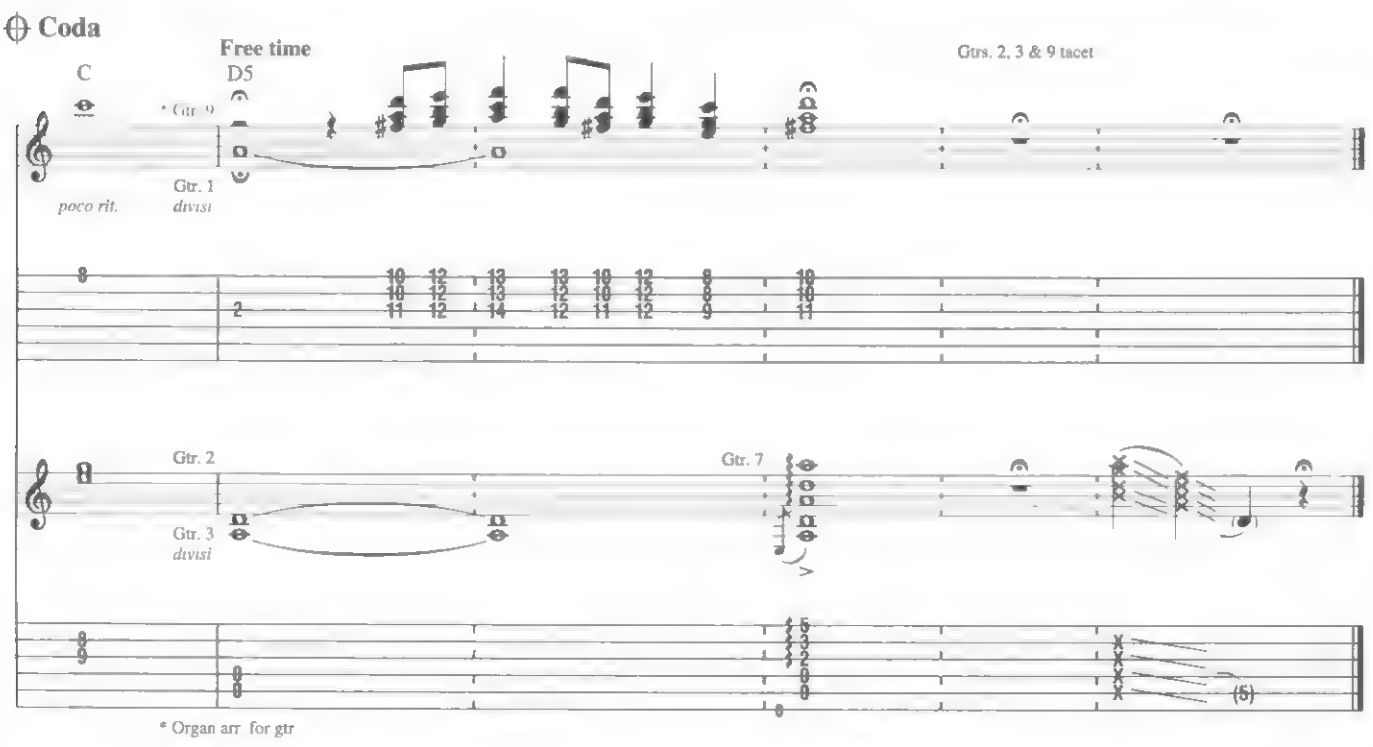

G
Dm
G
C
Am
C
Am
F
G
Am
B♭
1/4
K
Dm
G
Dm
G
Dm
G
Dm
G
C
V


Am
C
Am
F
G
Am
Bb
grad. bend
grad. bend
L
Dm
G
Dm
G
Dm
G


Dm
G
C

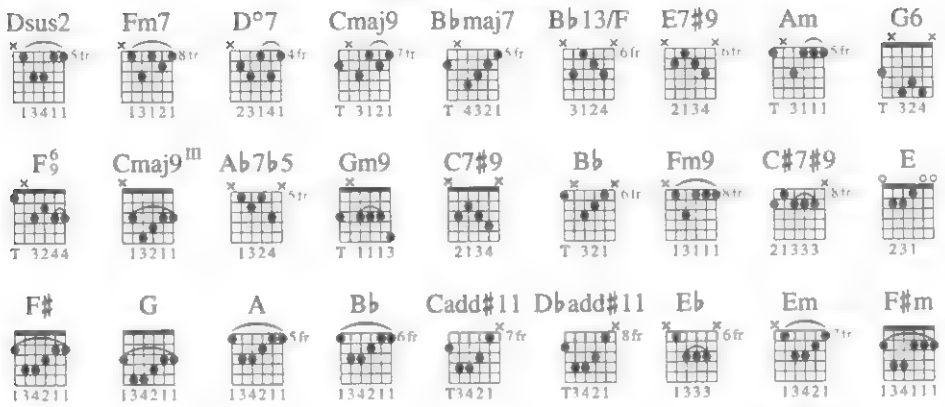

Am
C
Am
F
G


D.S. al Coda
Am
Bb
Harm


Coda
Free time
C
D5
Gtrs. 2, 3 & 9 tacet
* Gtr. 9
Gtr. 1
poco rit.
divisi
Gtr. 2
Gtr. 3
divisi
Gtr. 7
* Organ arr for gtr

Little Umbrellas

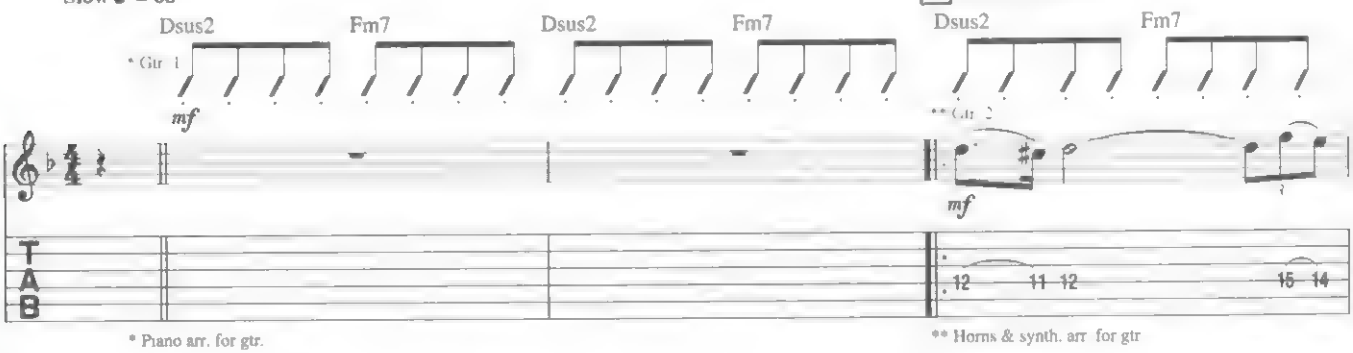
By Frank Zappa



A Intro

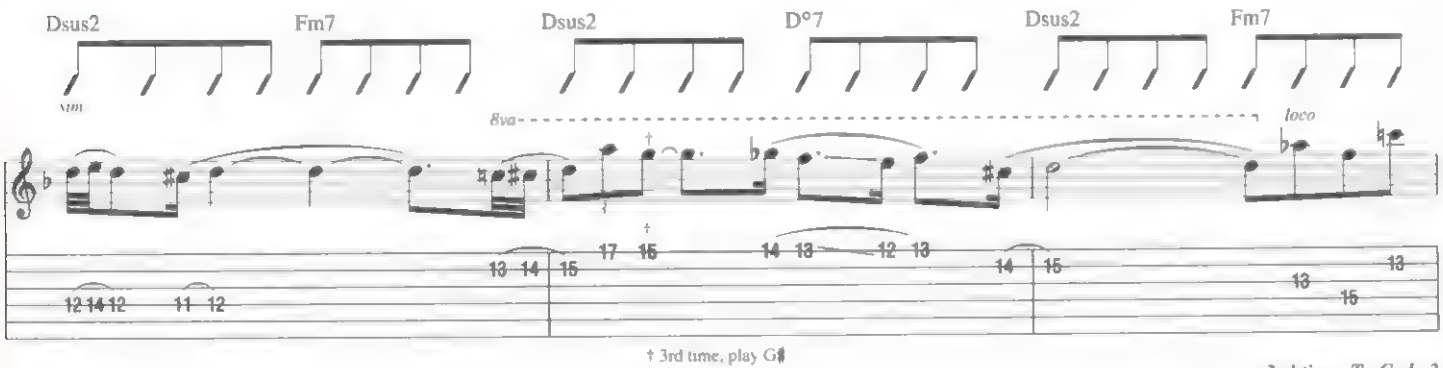
Slow ♩ = 68

B Main Theme



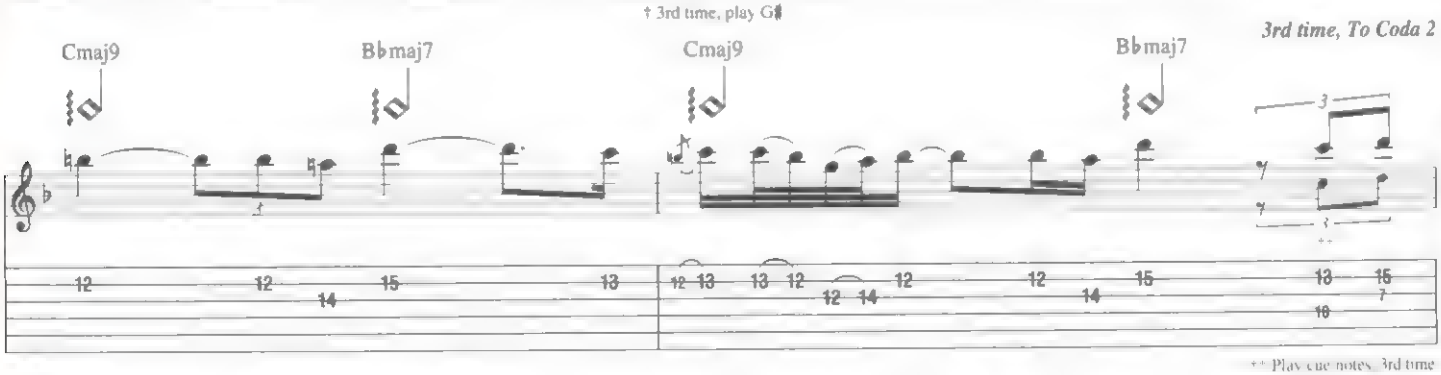
* Piano arr. for gtr.

** Horns & synth. arr. for gtr

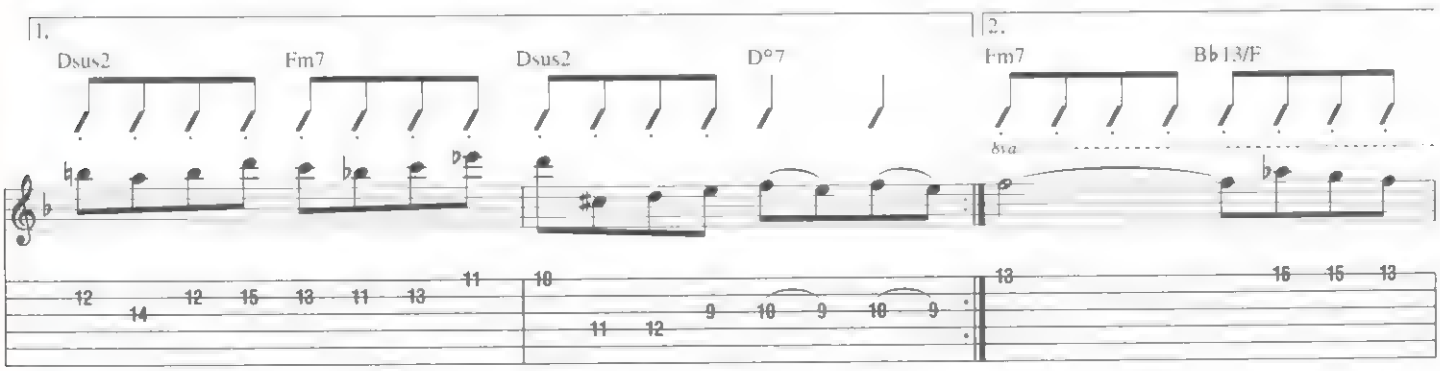


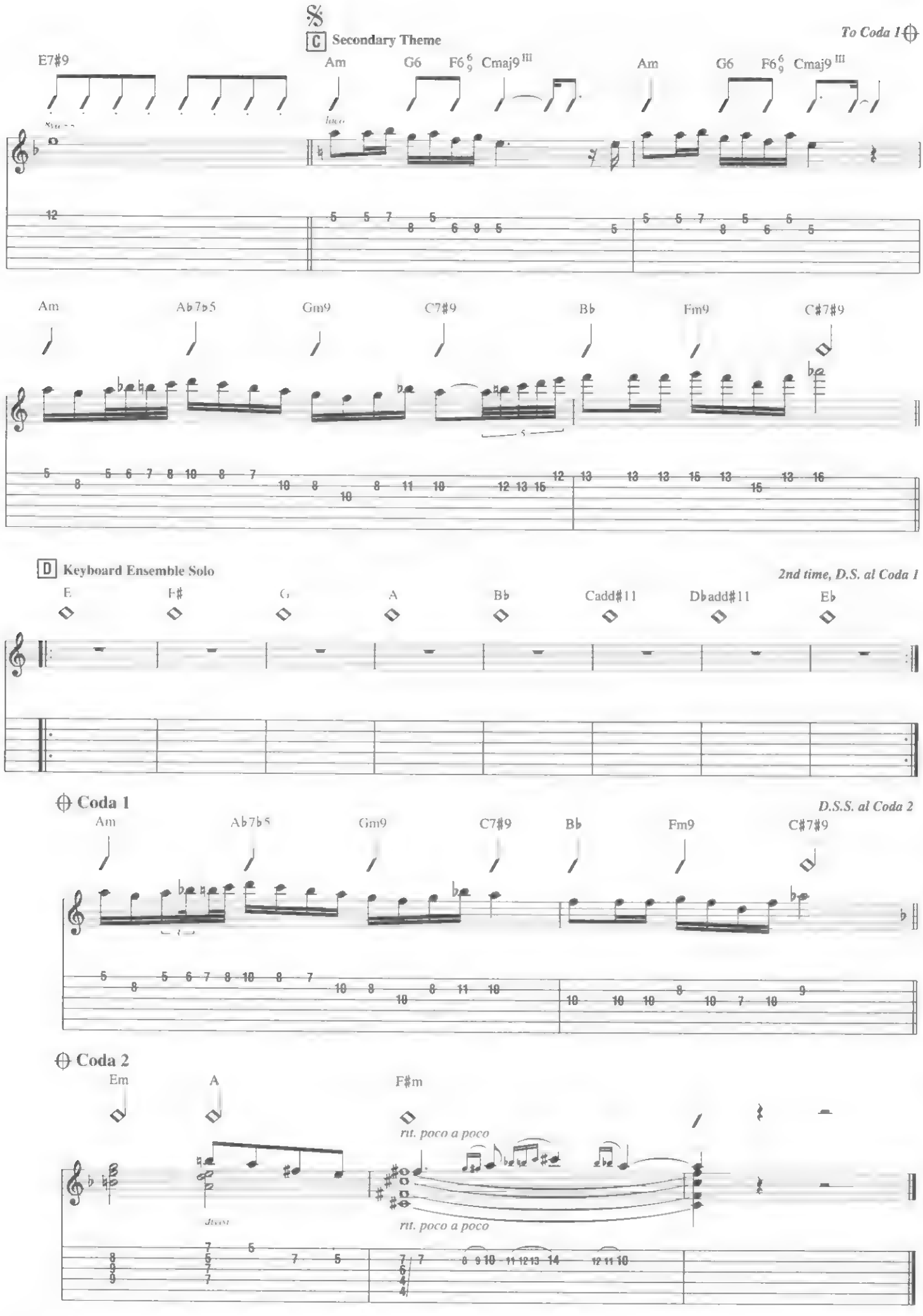
† 3rd time, play G♯

3rd time, To Coda 2



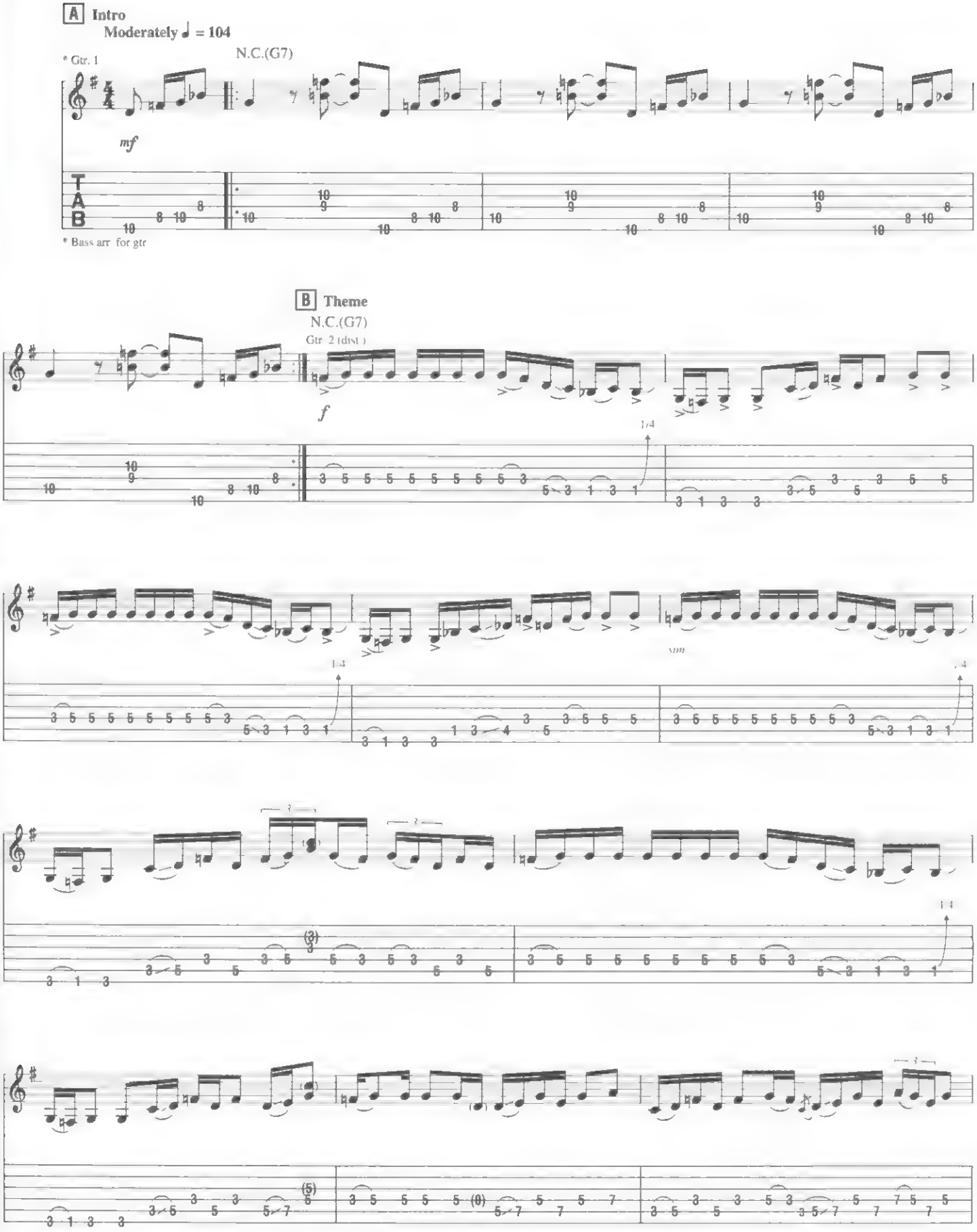
** Play cue notes 3rd time

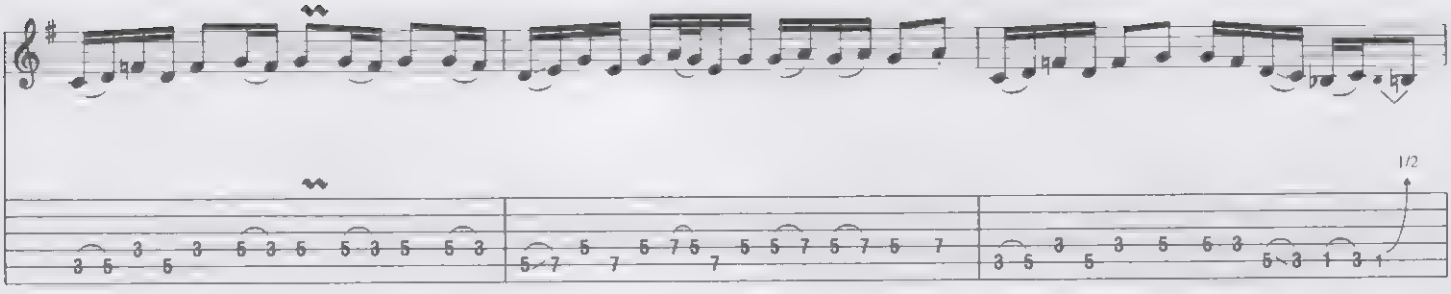


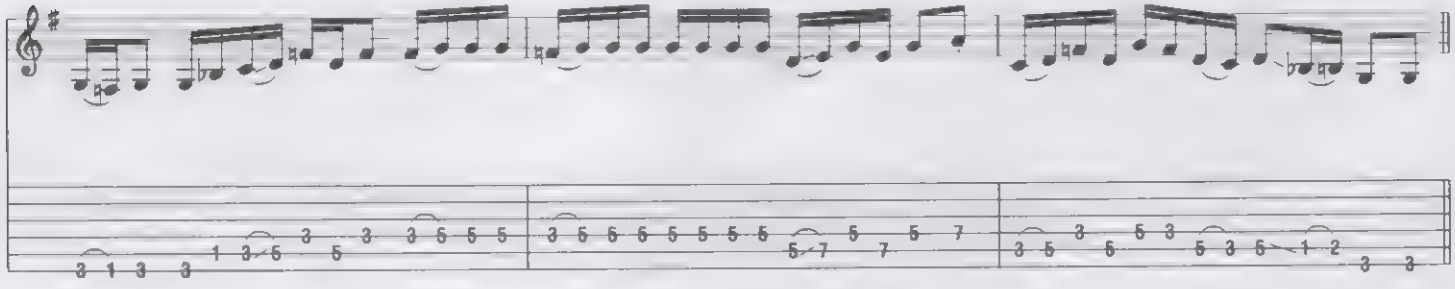

C Secondary Theme
To Coda 1
E7#9
Am
G6
F6 6/9
Cmaj9 III
Am
G6
F6 6/9
Cmaj9 III
loco
Am
Ab7b5
Gm9
C7#9
Bb
Fm9
C#7#9
D Keyboard Ensemble Solo
2nd time, D.S. al Coda 1
E
F#
G
A
Bb
Cadd#11
Dbadd#11
Eb
Coda 1
D.S.S. al Coda 2
Am
Ab7b5
Gm9
C7#9
Bb
Fm9
C#7#9
Coda 2
Em
A
F#m
rit. poco a poco
rit. poco a poco

The Gumbo Variations

By Frank Zappa





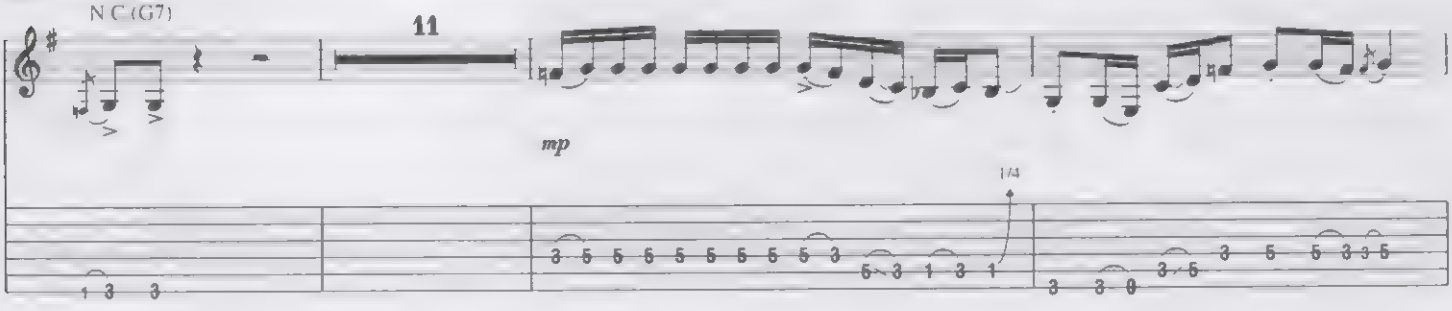


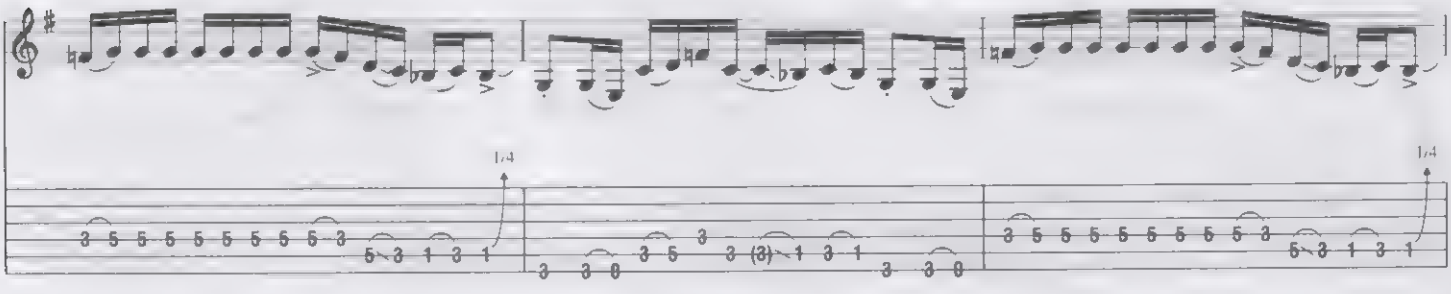
C Sax Solo

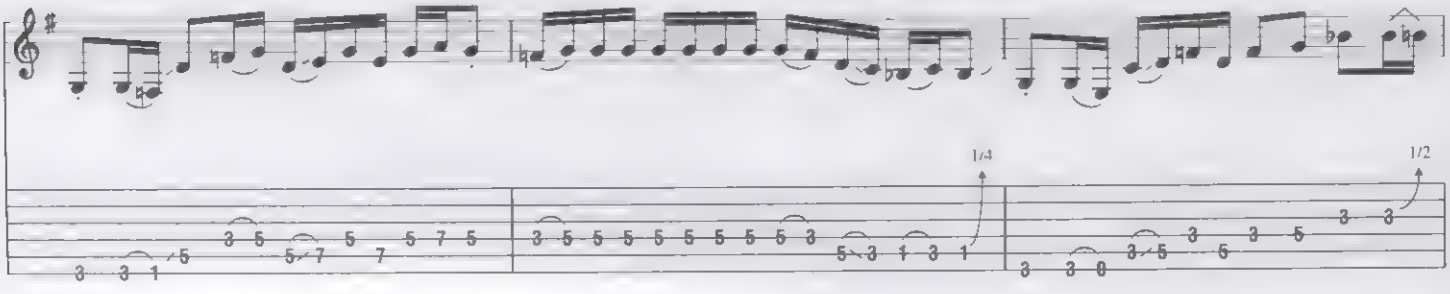
N C (G7)

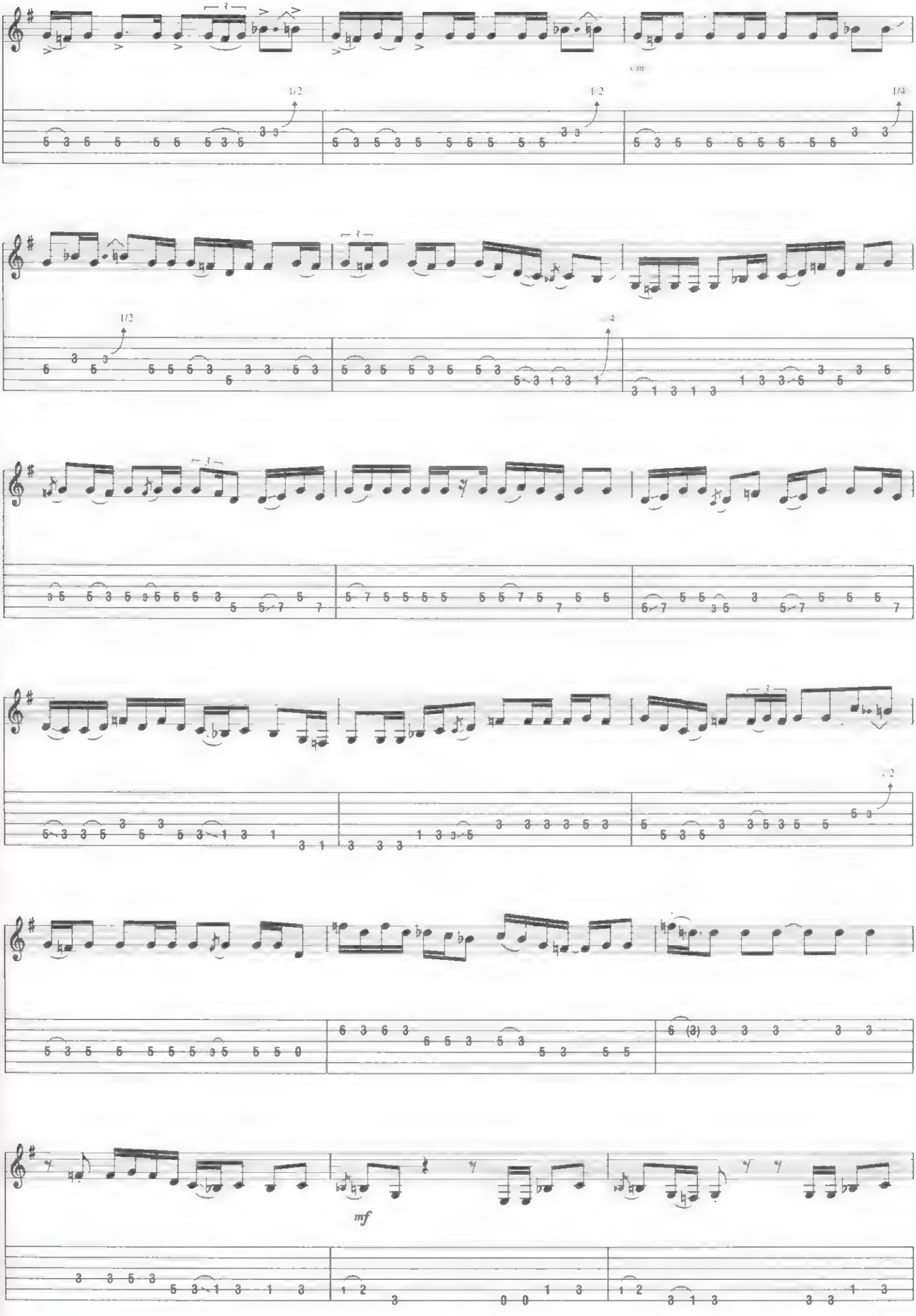
11

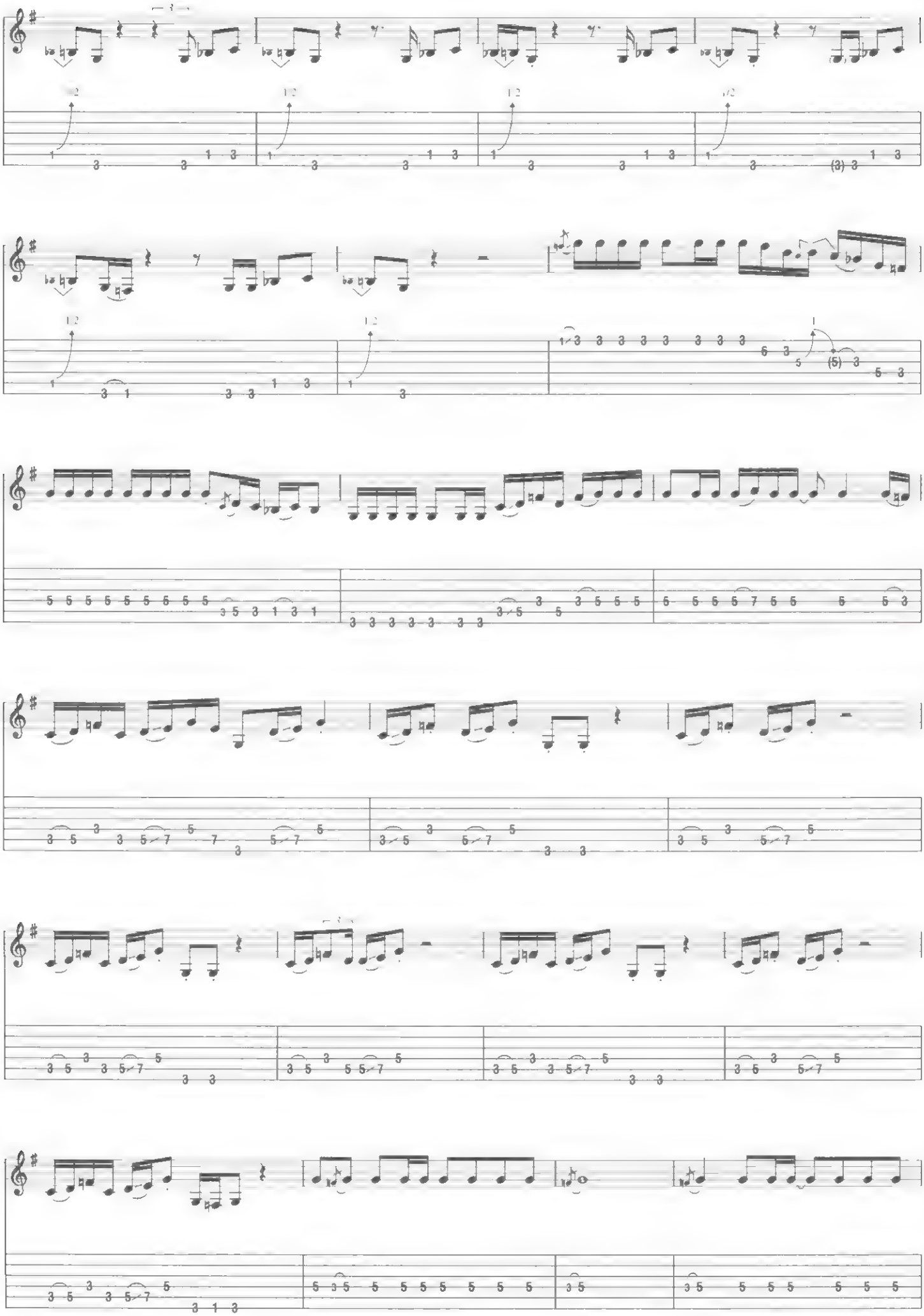
mp

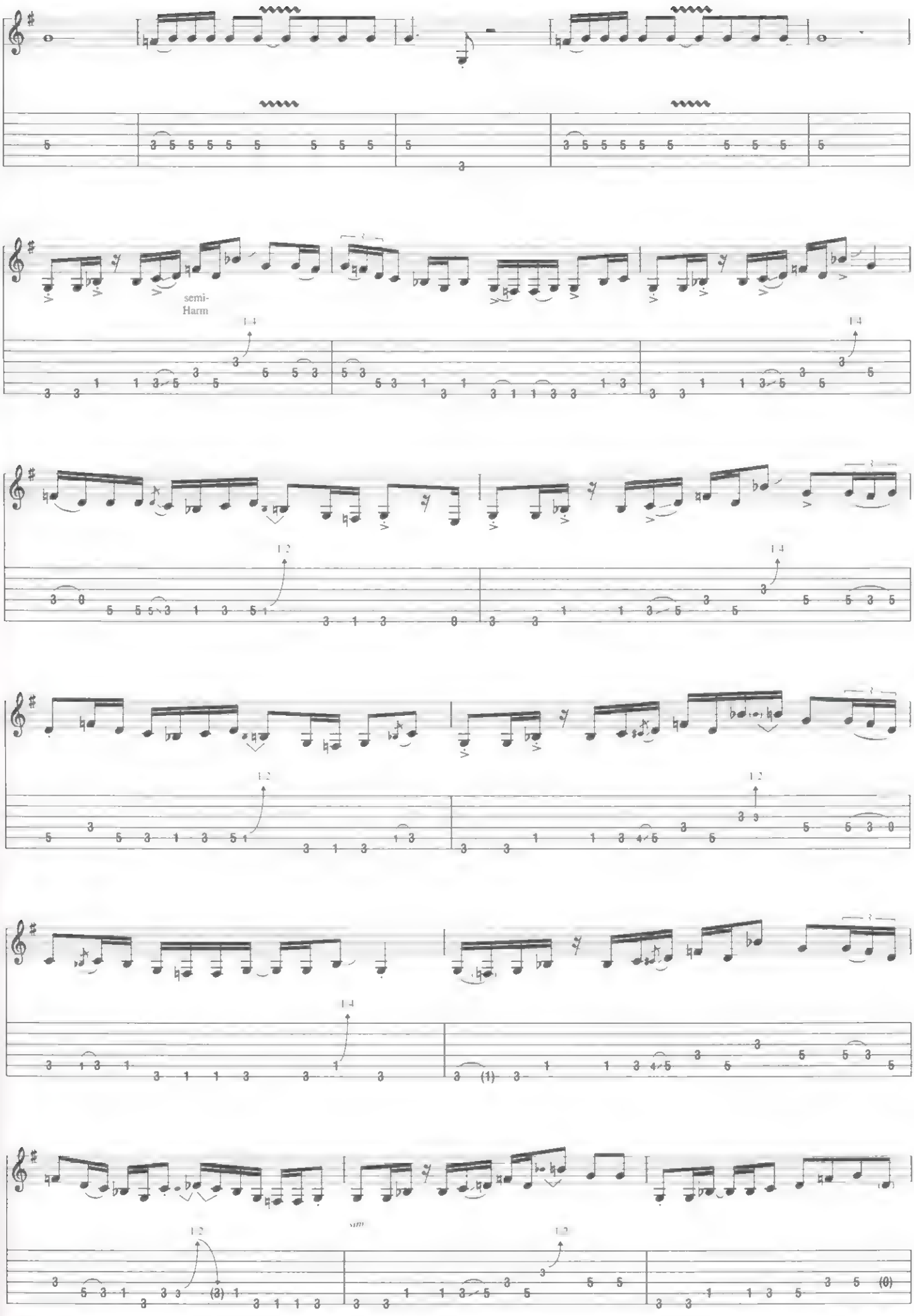


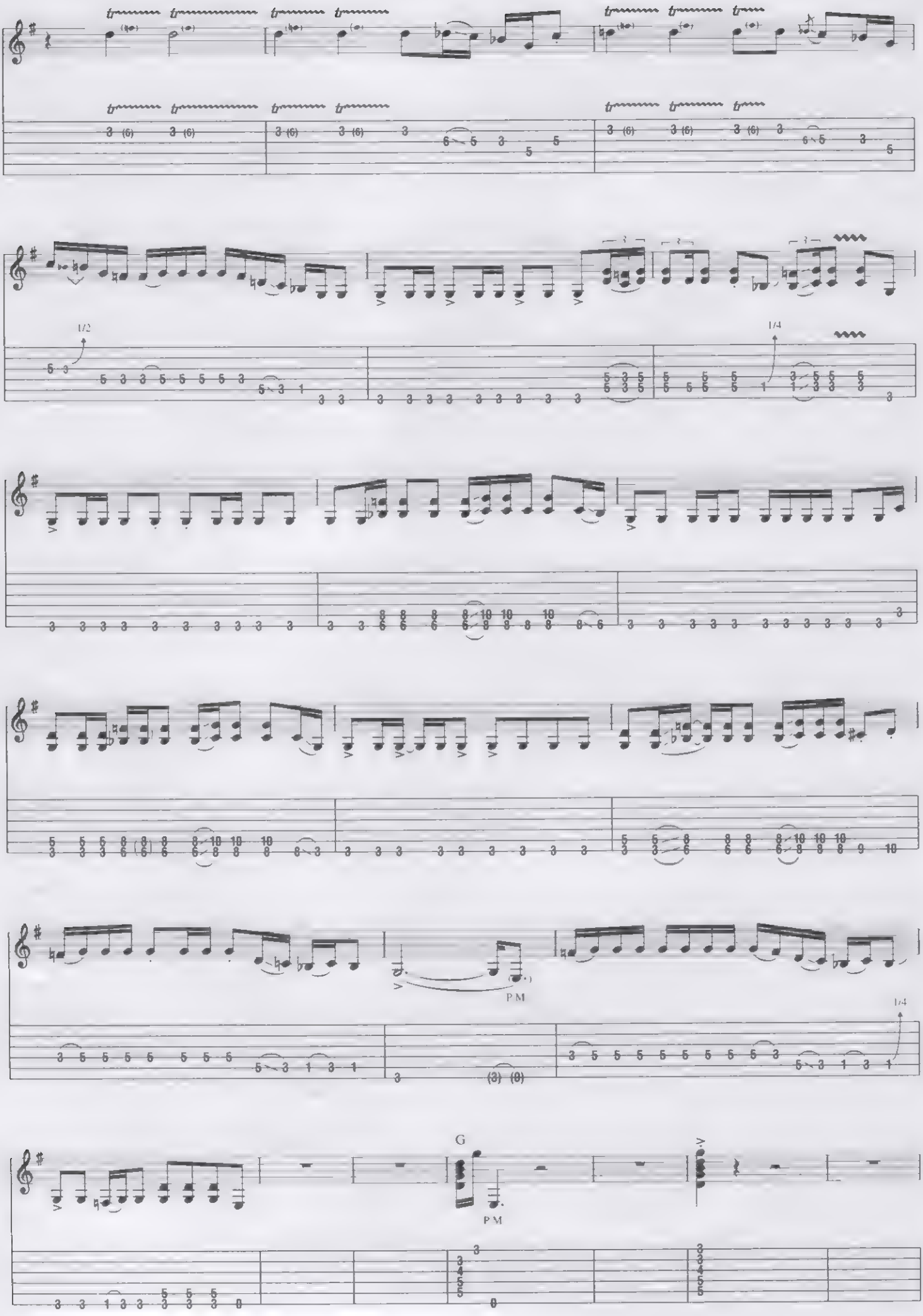


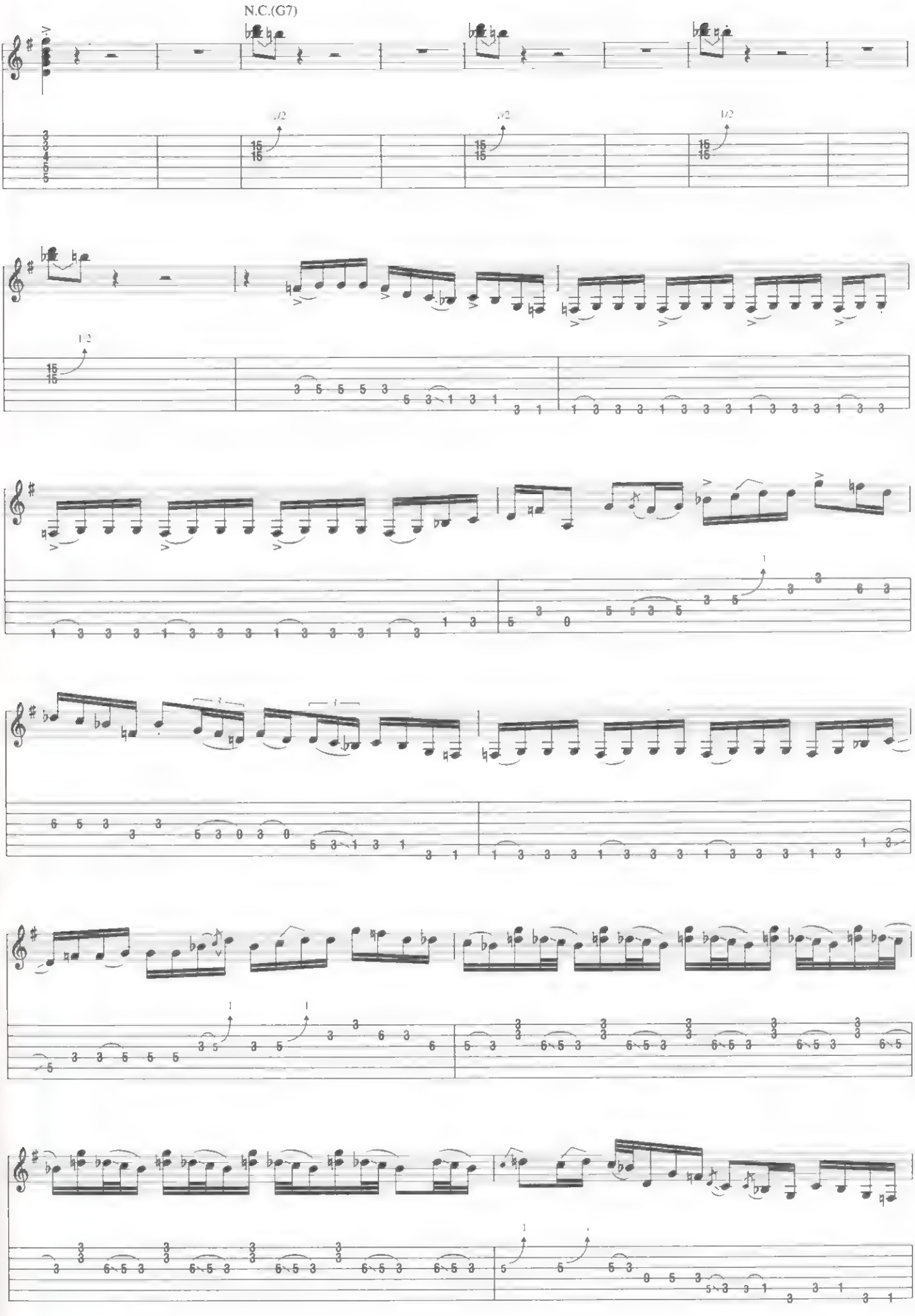


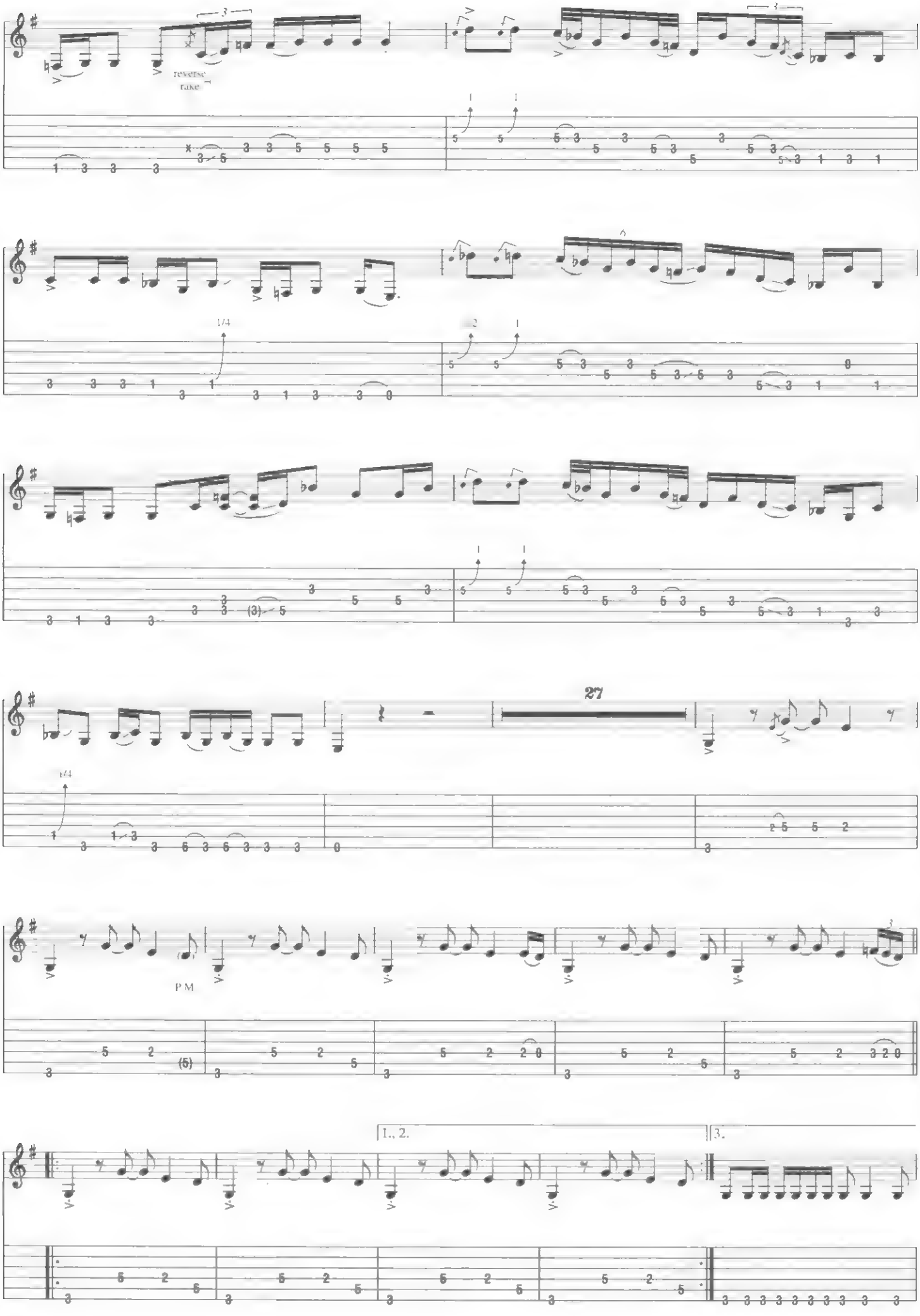

mf

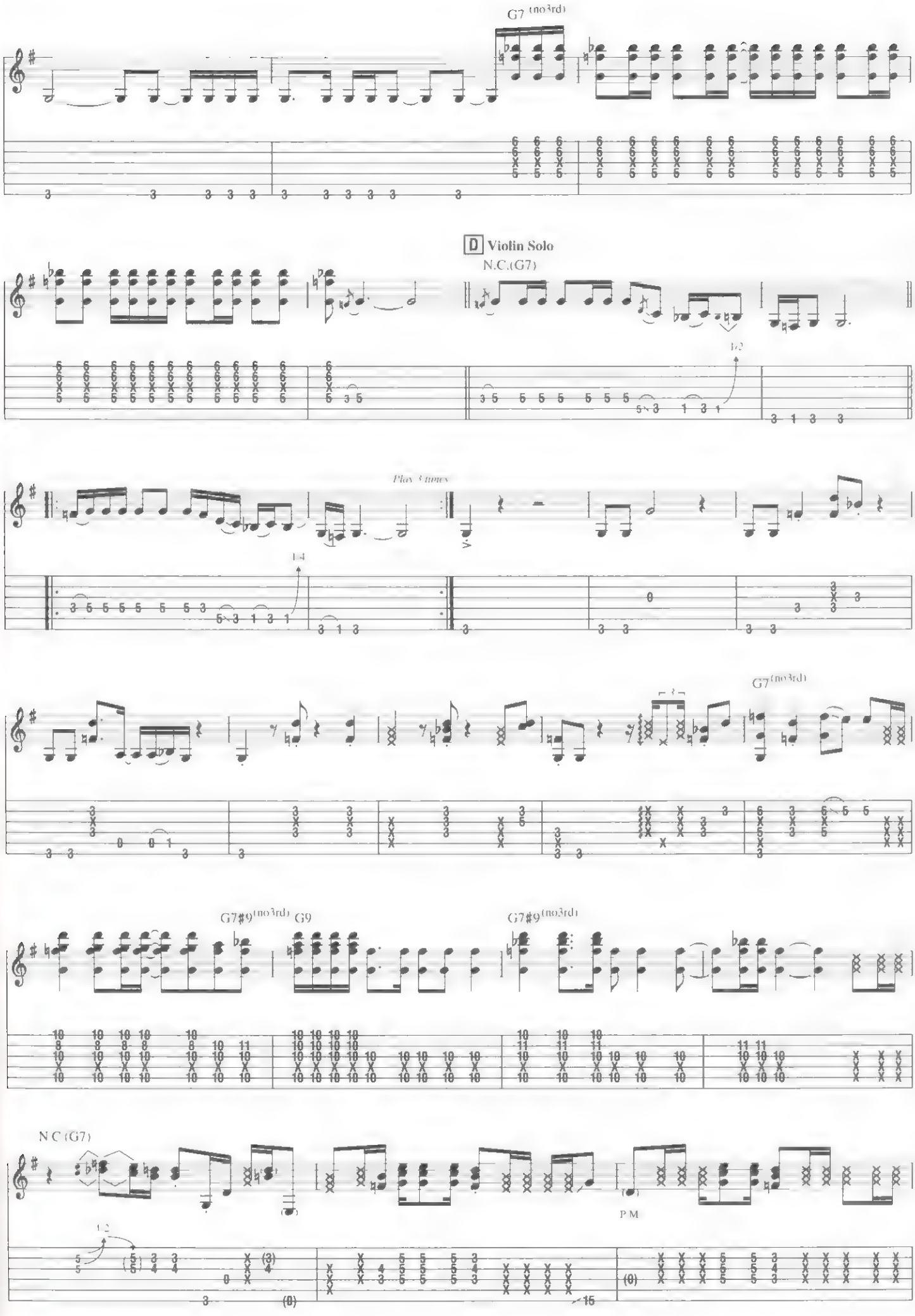


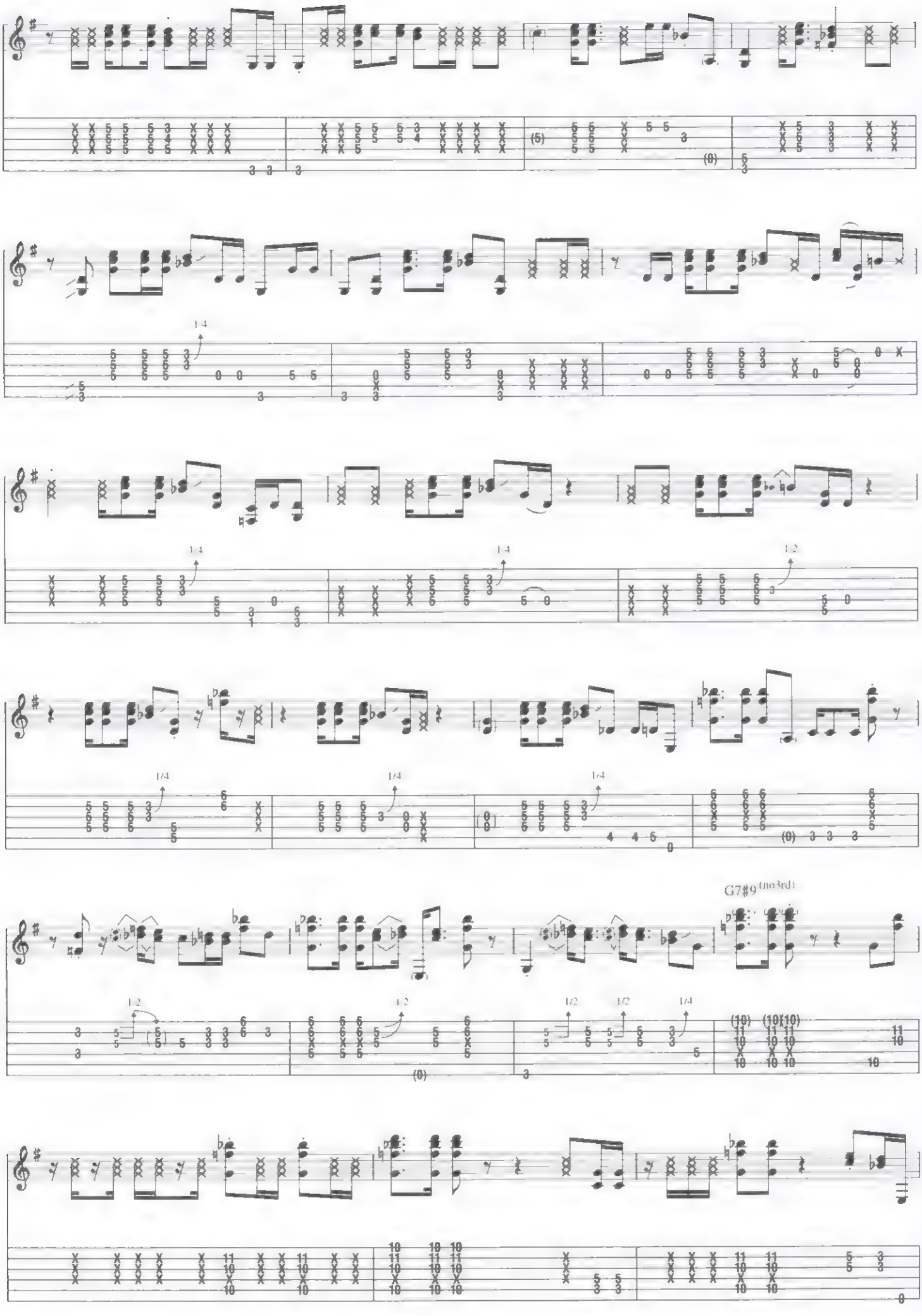

semi-
Harm

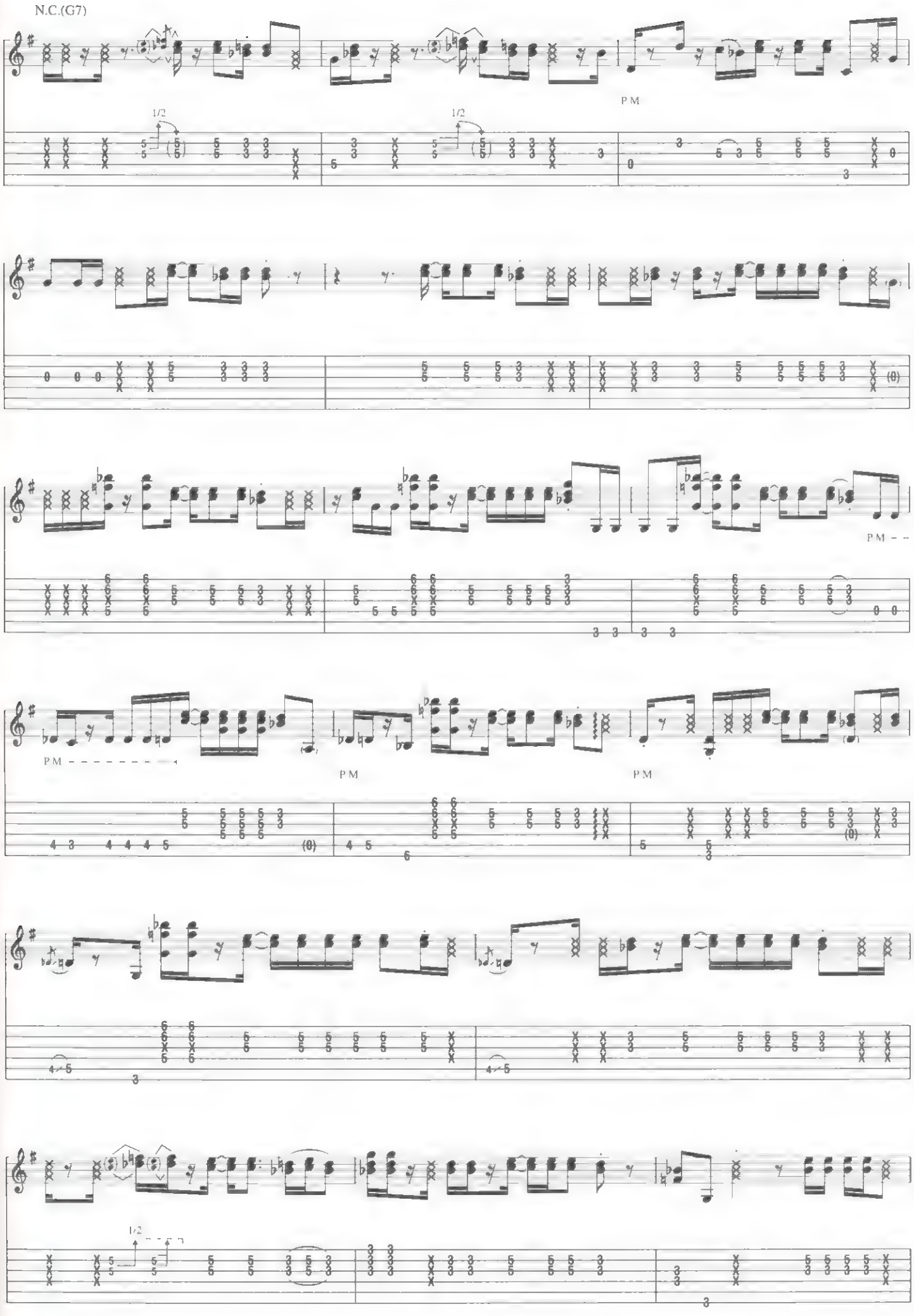

1/2
1/4
P.M
1/4
G
P.M

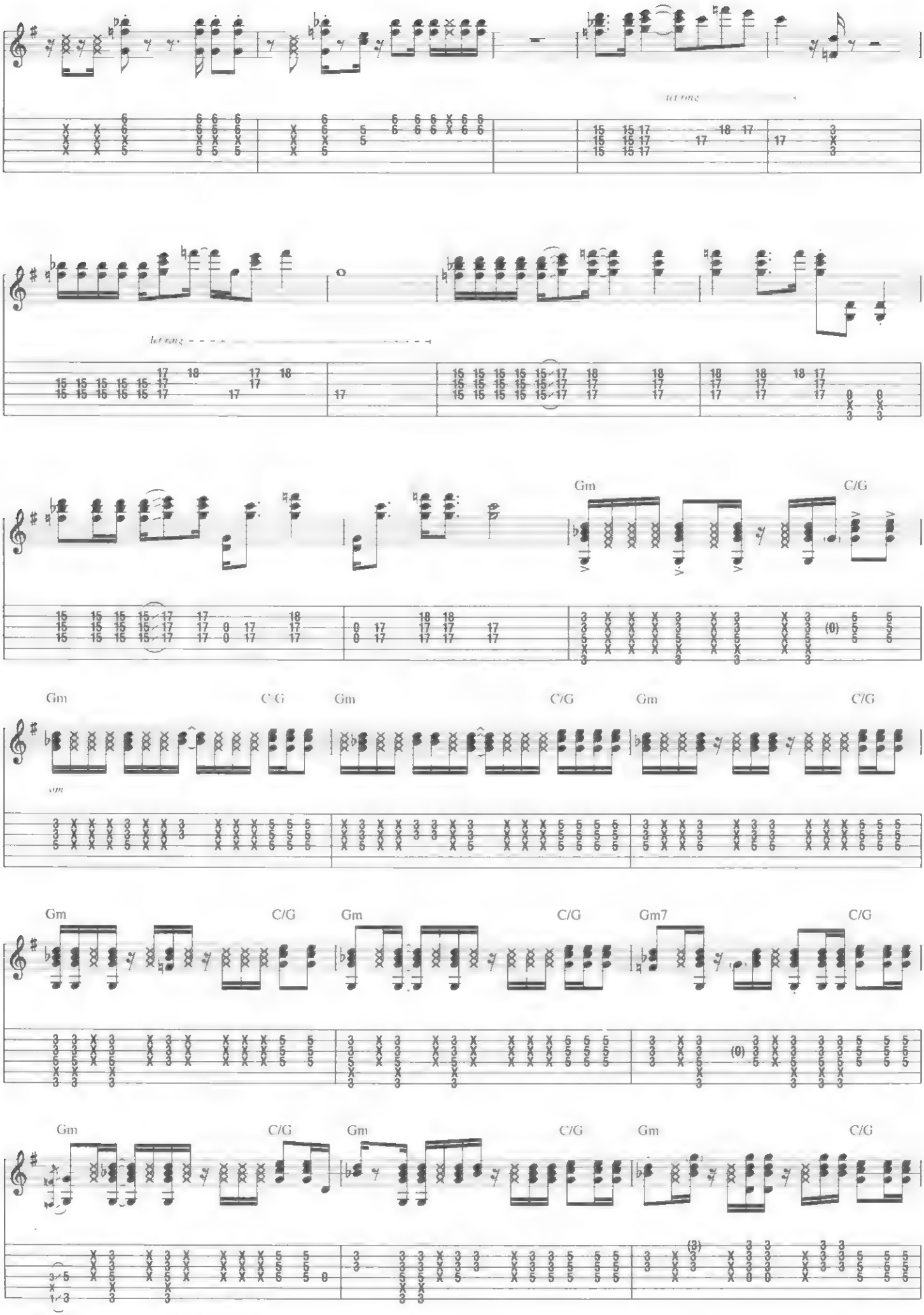

N.C.(G7)

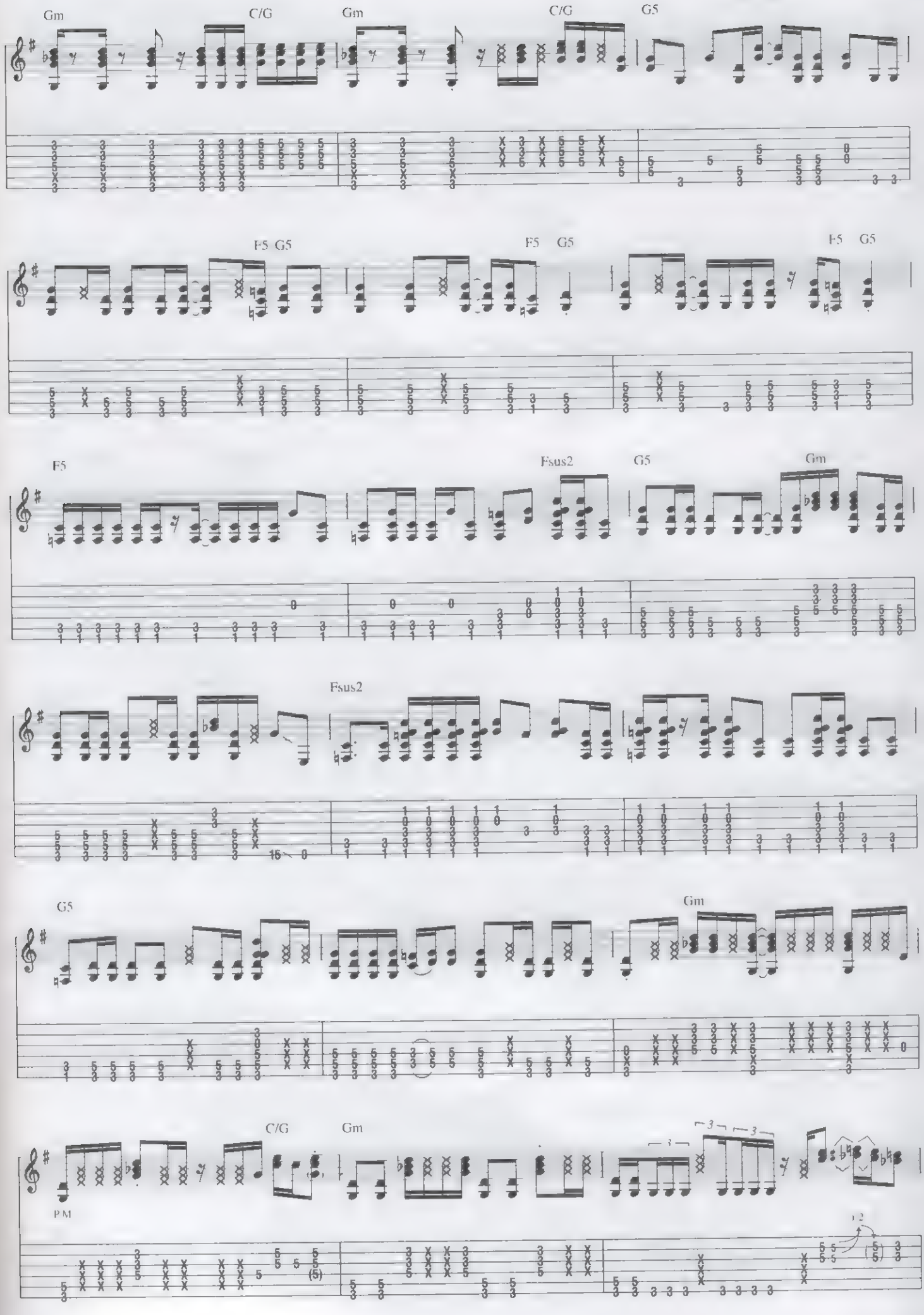

reverse
take
27
P M
1., 2.
3.

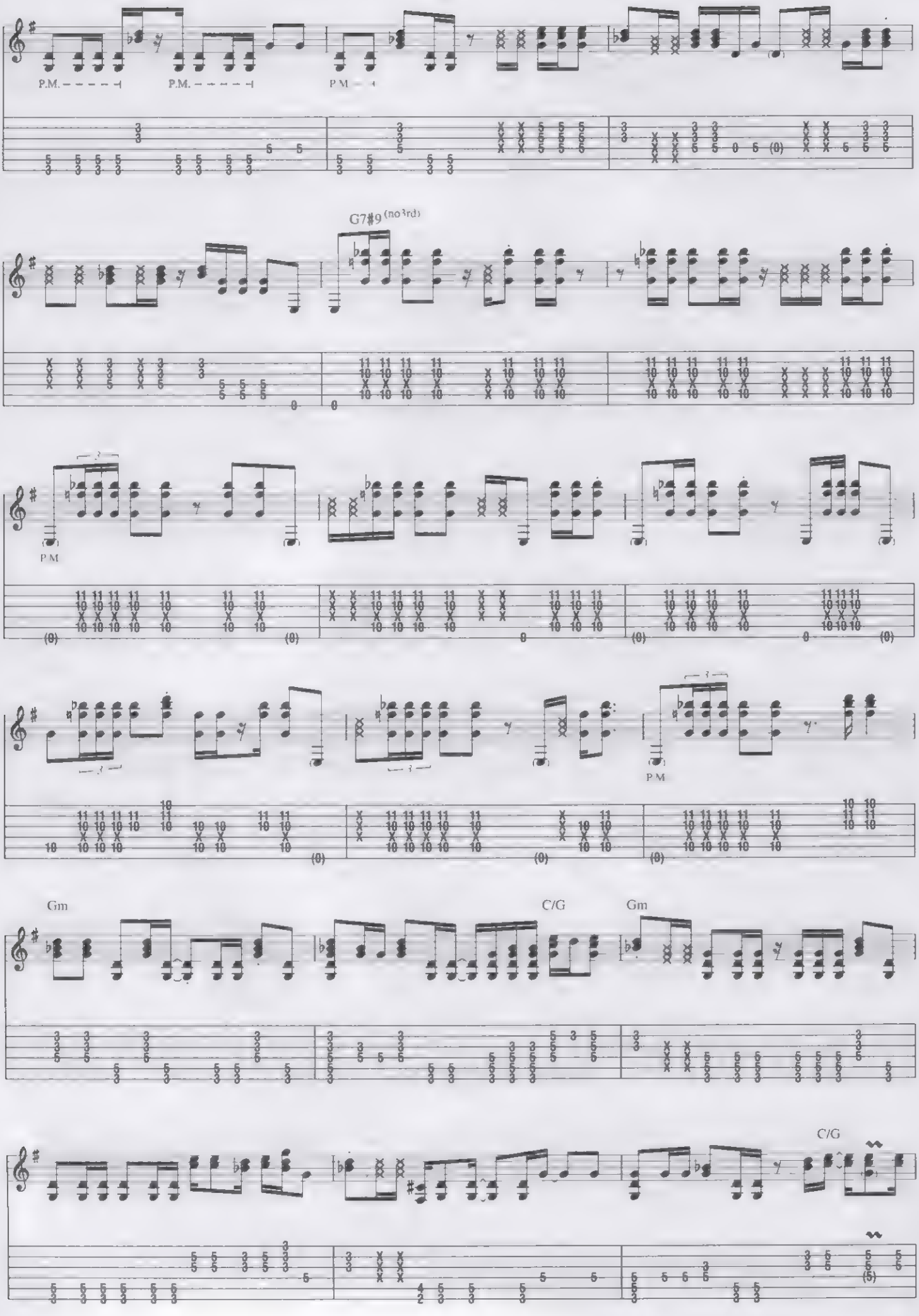

G7 (no3rd)
D Violin Solo
N.C.(G7)
1/2
Play 3 times
1/4
G7(no3rd)
G7#9(no3rd)
G9
G7#9(no3rd)
N.C.(G7)
1/2
P.M.

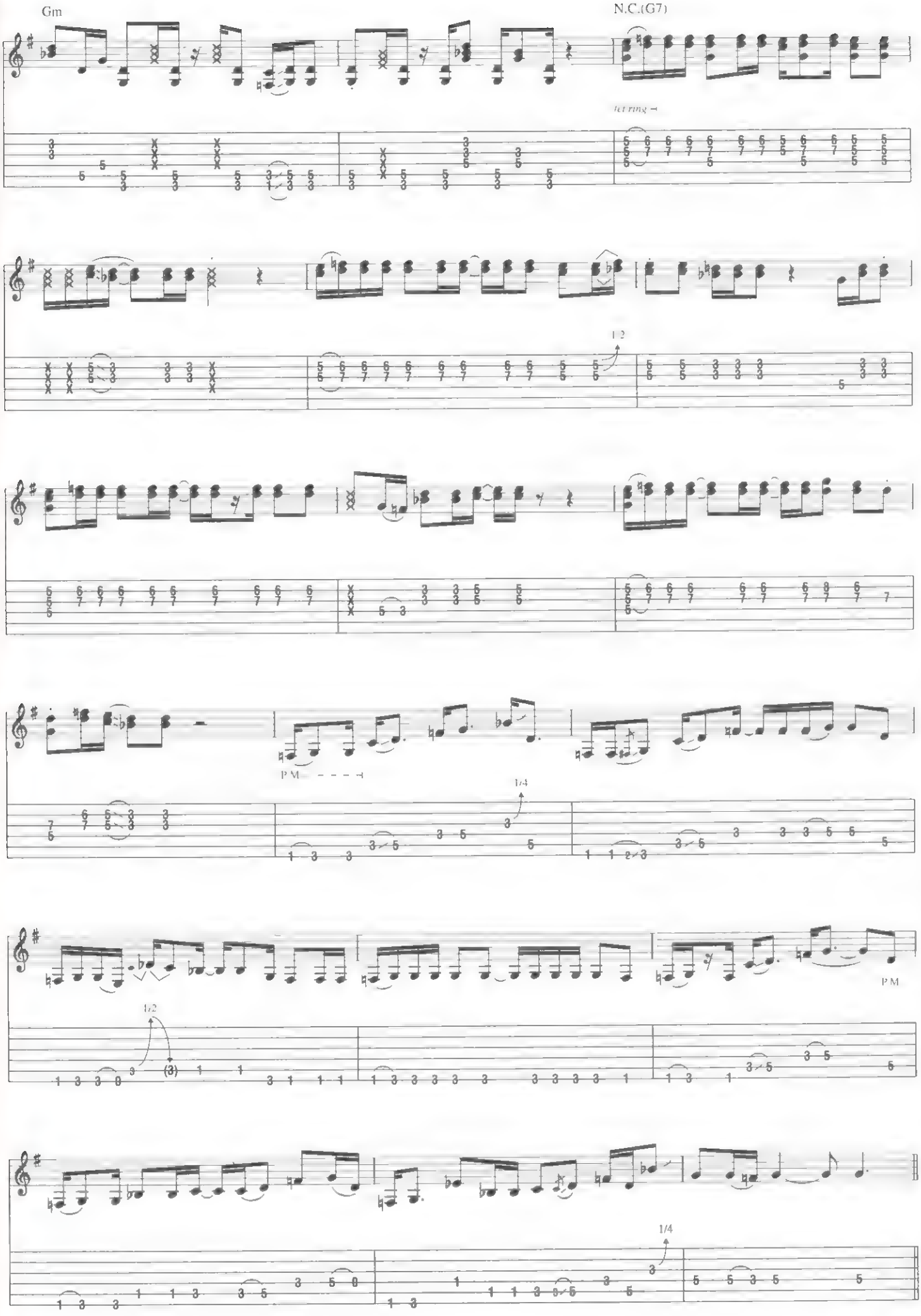

G7#9 (no3rd)


N.C.(G7)
P.M
1/2
1/2
P.M
P.M
P.M
P.M


let ring
let ring
Gm
C/G
Gm
C/G
Gm
C/G
sim
Gm
C/G
Gm
C/G
Gm7
C/G
Gm
C/G
Gm
C/G
Gm
C/G

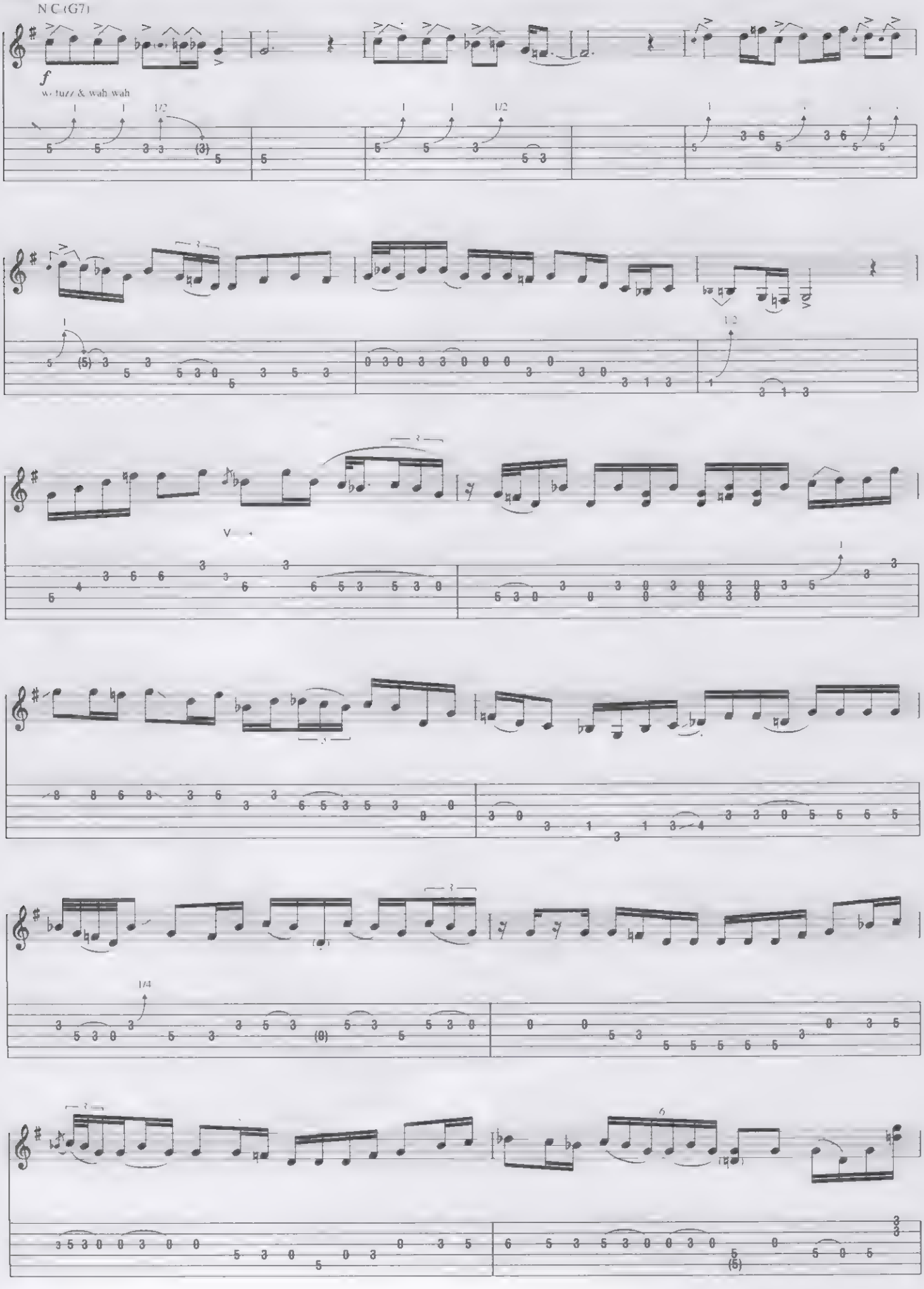

Gm
C/G
Gm
C/G
G5
F5 G5
F5 G5
F5 G5
F5
Fsus2
G5
Gm
Fsus2
G5
Gm
C/G
Gm
P.M
12

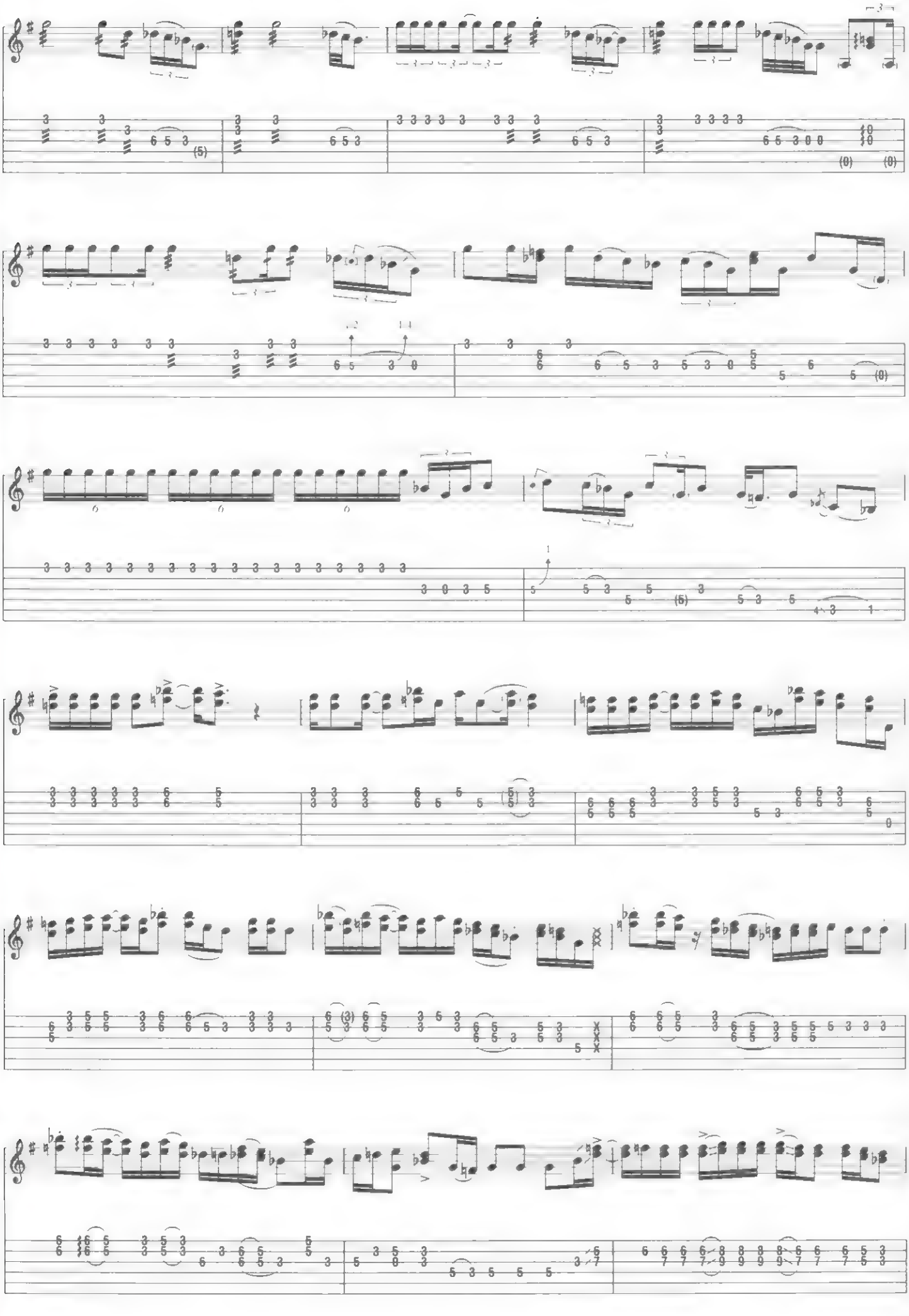

P.M.
P.M.
P.M.
G7#9 (no 3rd)
P.M.
P.M.
Gm
C/G
Gm
C/G

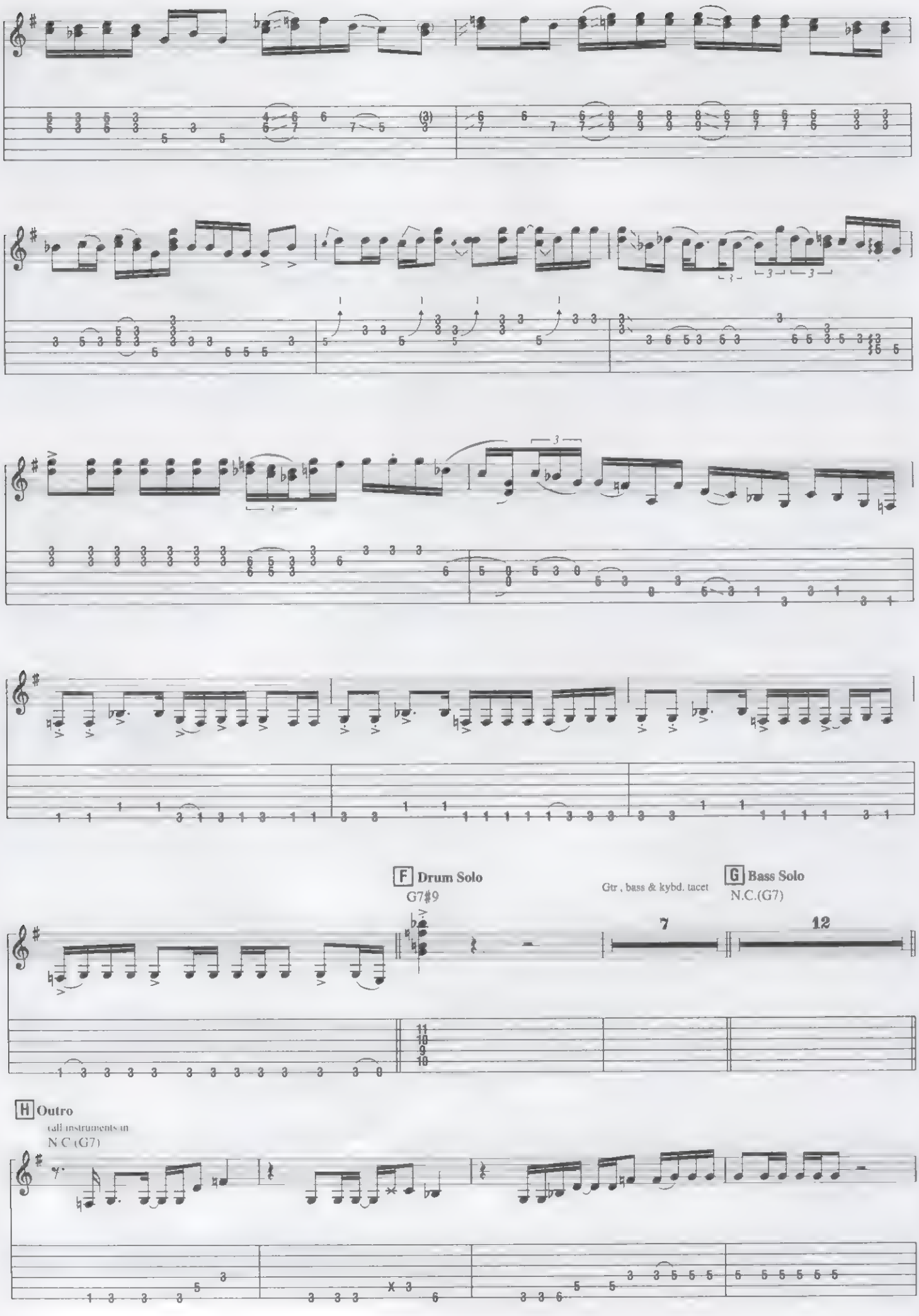

Gm
N.C.(G7)
let ring
1/2
P.M.
1/4
1/2
P.M.
1/4

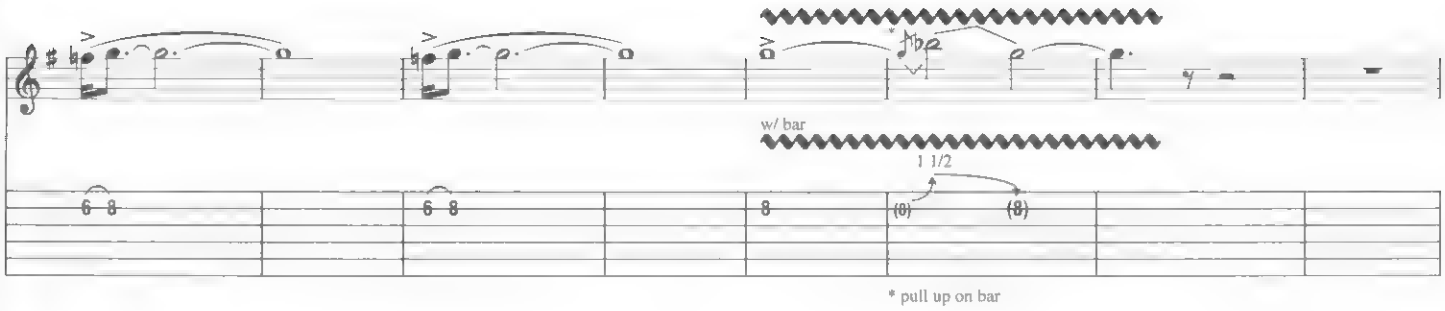
E Guitar Solo

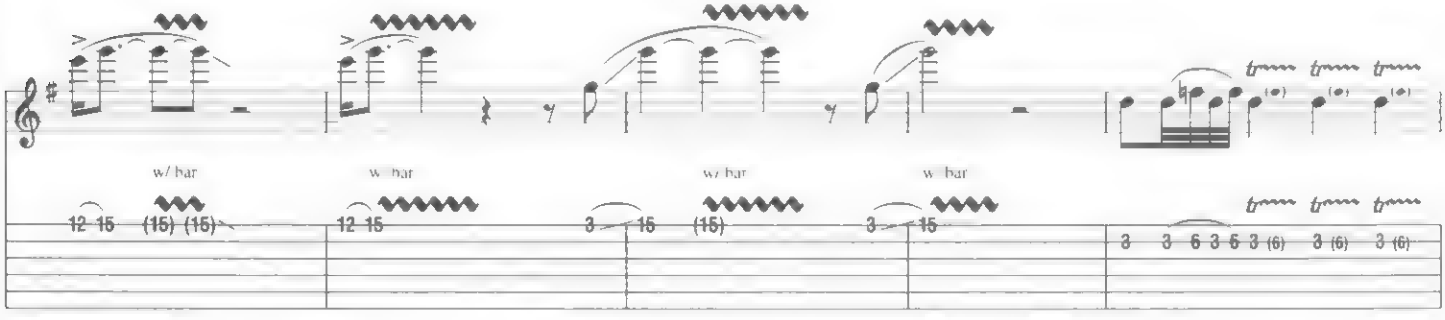
N.C.(G7)

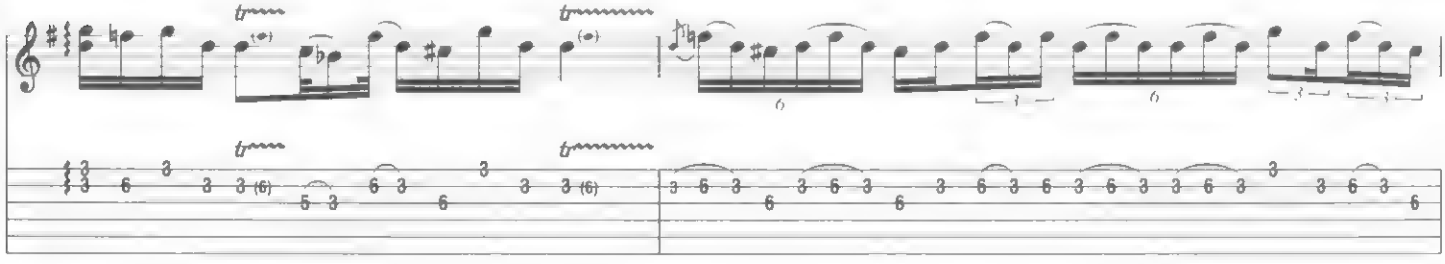


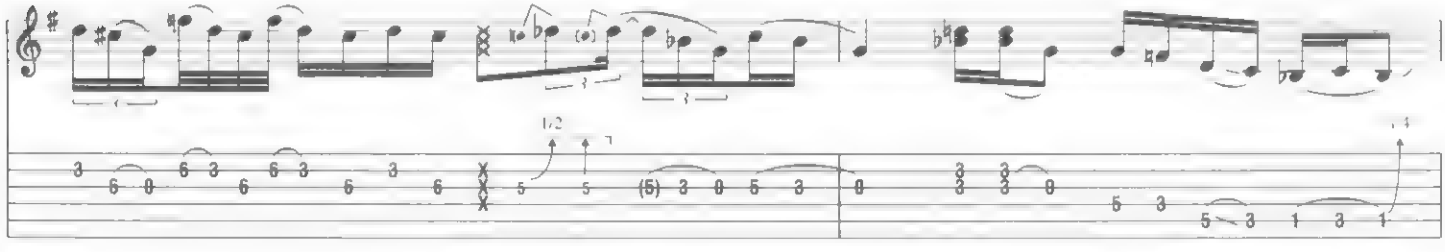


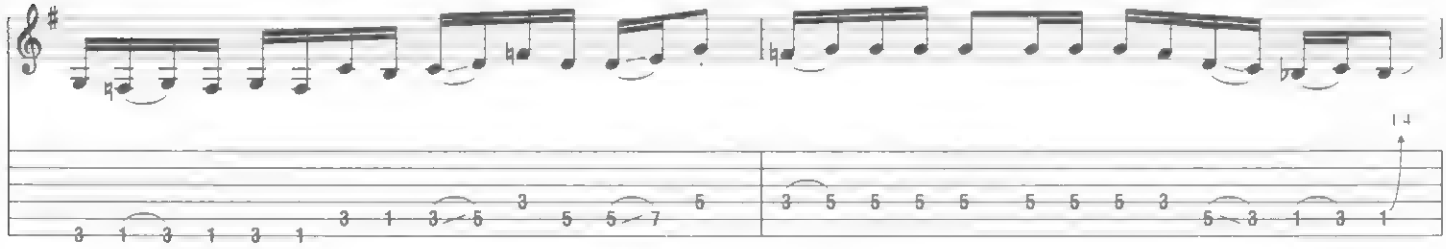

F Drum Solo
G7#9
Gtr , bass & kybd. tacet
G Bass Solo
N.C.(G7)
7
12
H Outro
call instruments in
N.C.(G7)

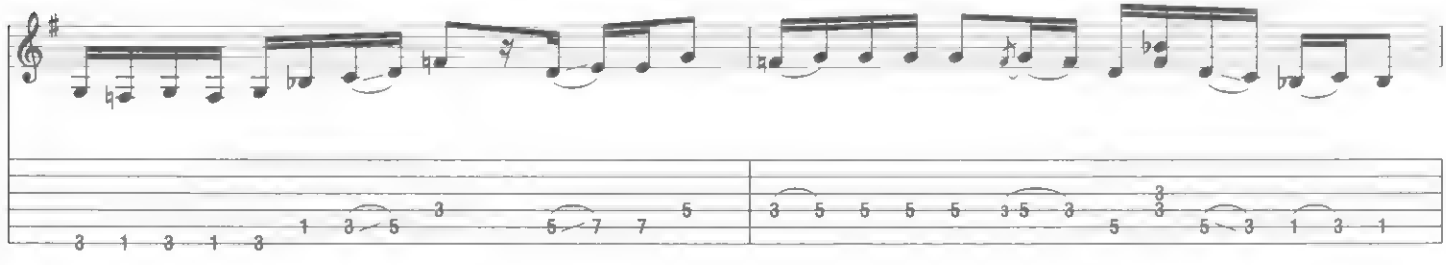

w/ bar
1 1/2
* pull up on bar

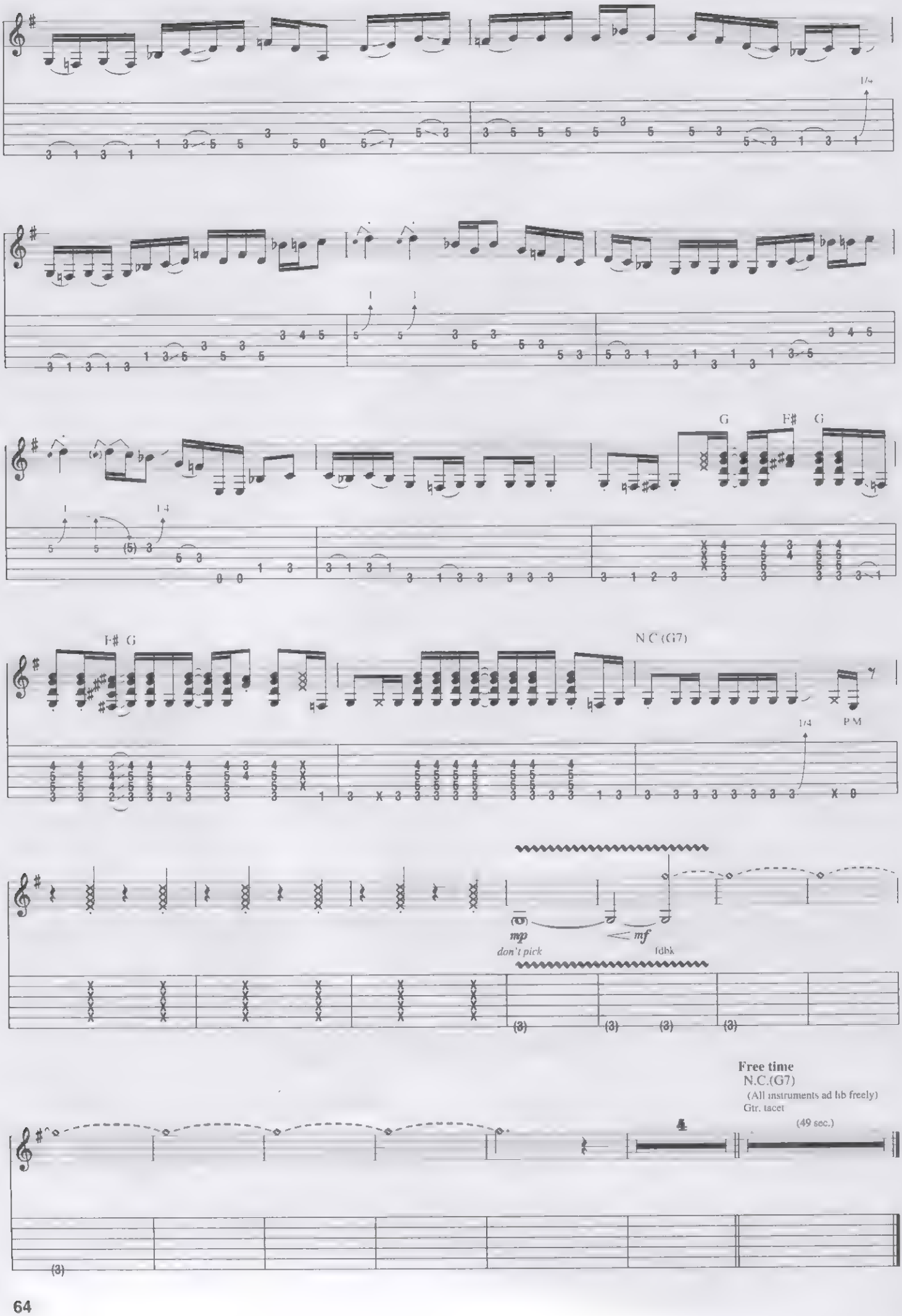

w/ bar
w/ bar
w/ bar
w/ bar




1/2

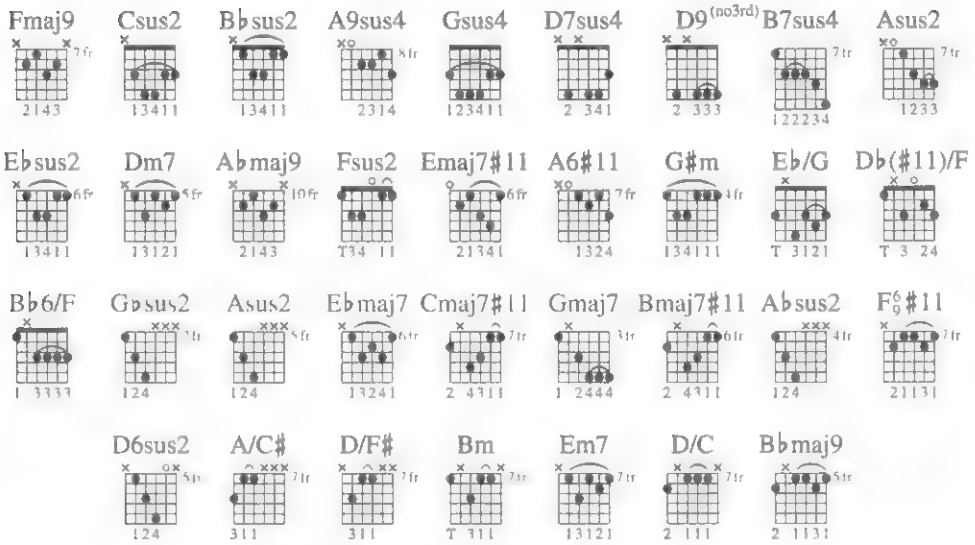


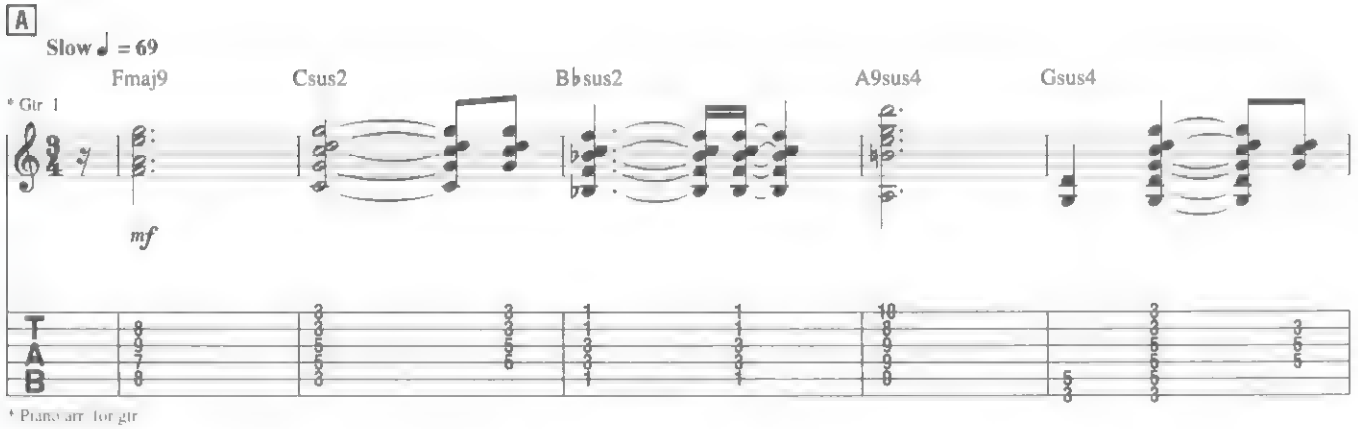


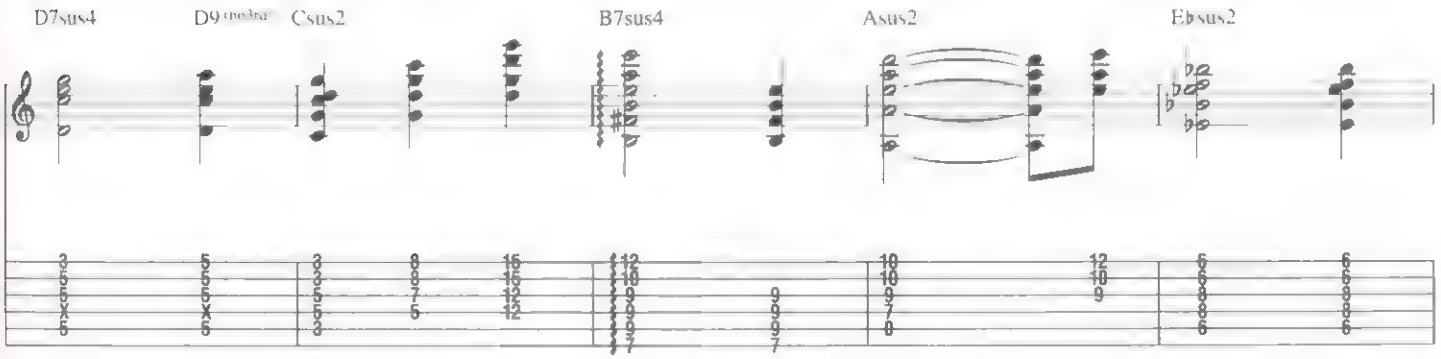

1/4
G
F#
G
F# G
N.C (G7)
1/4
P.M
mp
don't pick
mf
fdbk
Free time
N.C.(G7)
(All instruments ad lib freely)
Gtr. tacet
(49 sec.)

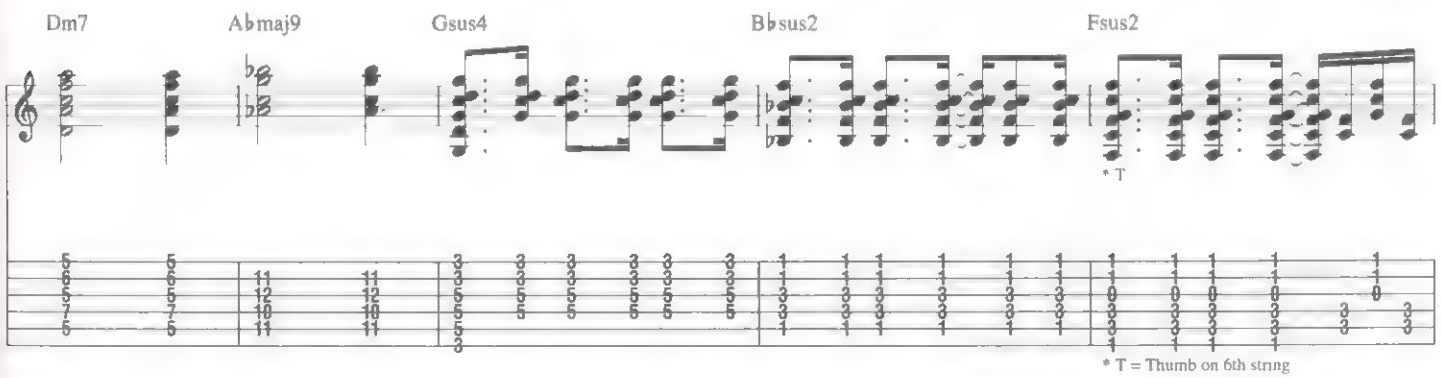
It Must Be a Camel

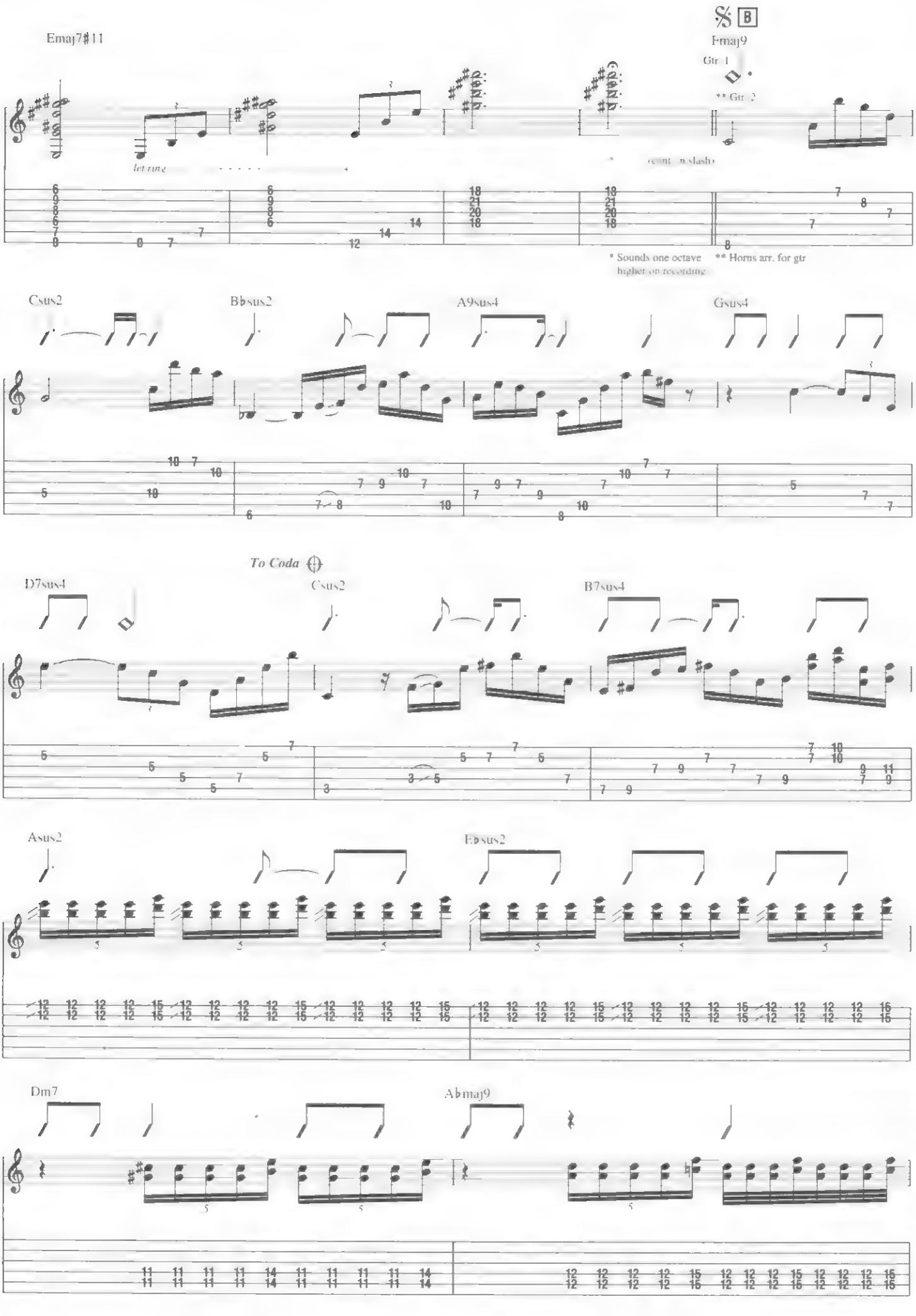
By Frank Zappa

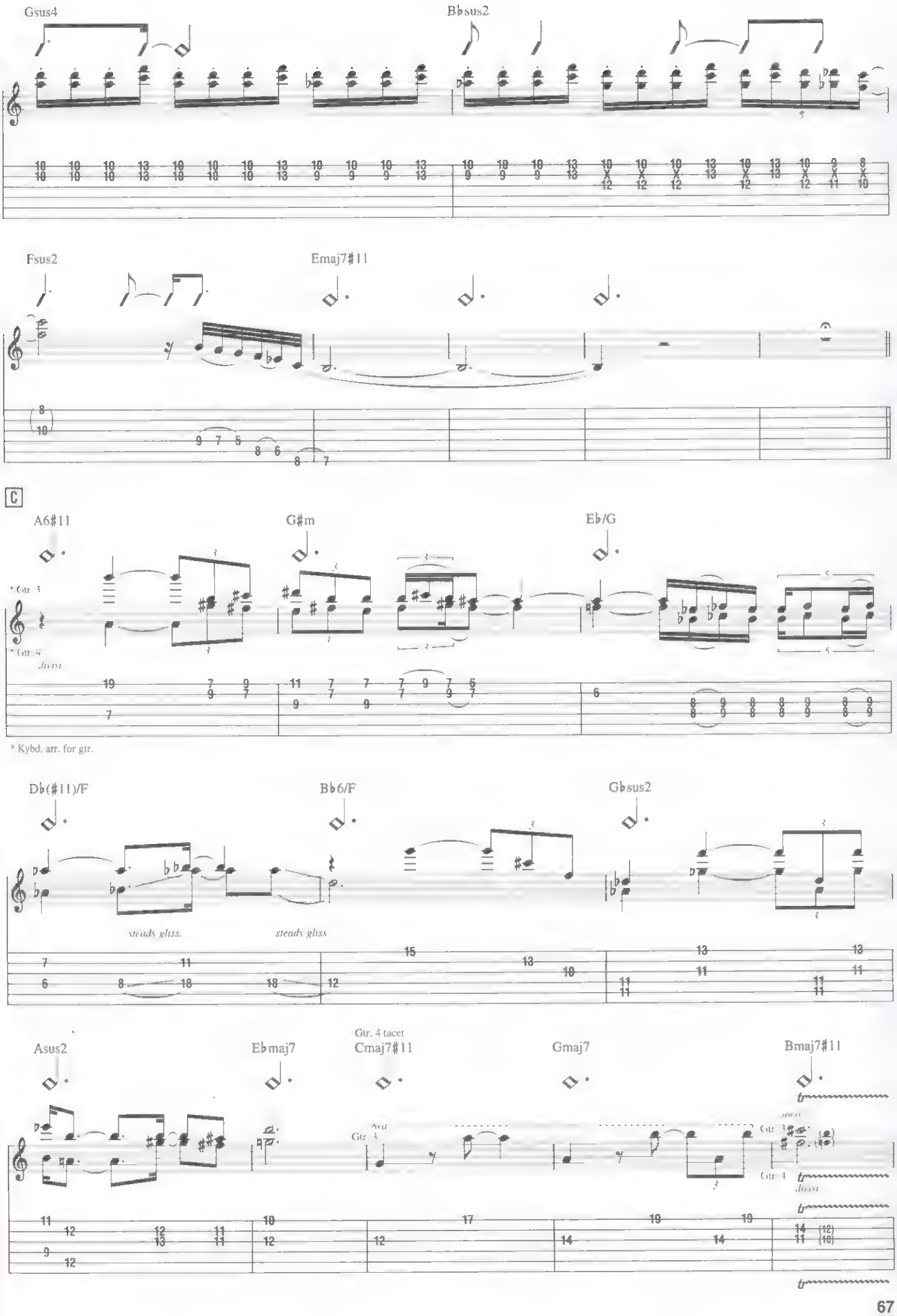


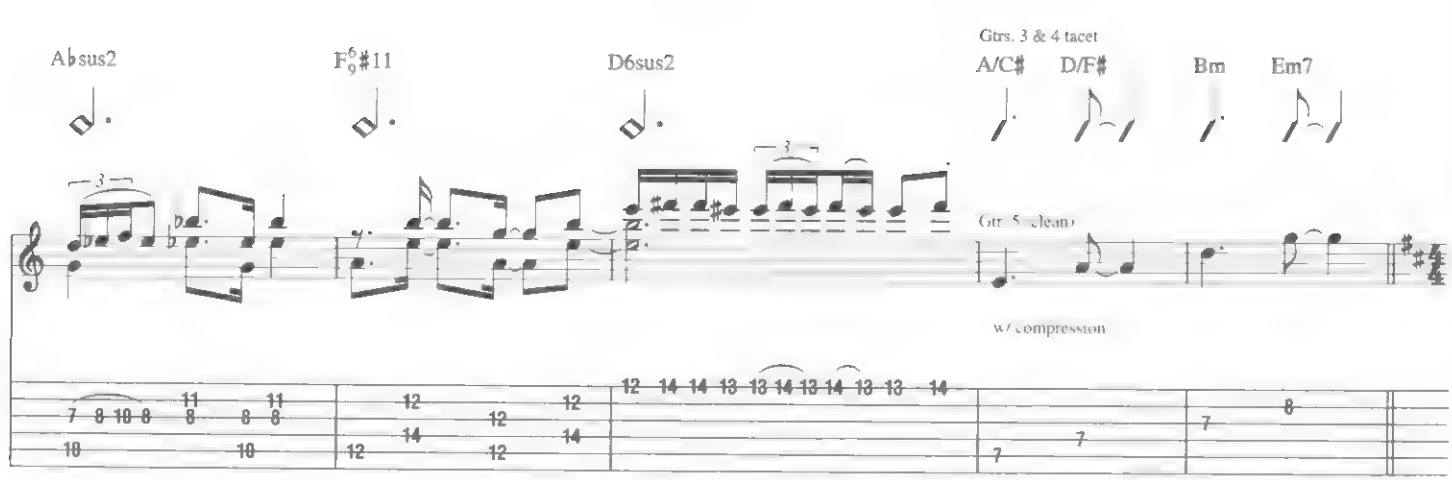







Emaj7#11
let ring
Fmaj9
Gtr. 1
** Gtr. 2
* Sounds one octave higher on recording
** Horns arr. for gtr
Csus2
B♭sus2
A9sus4
Gsus4
To Coda
D7sus4
Csus2
B7sus4
Asus2
E♭sus2
Dm7
A♭maj9

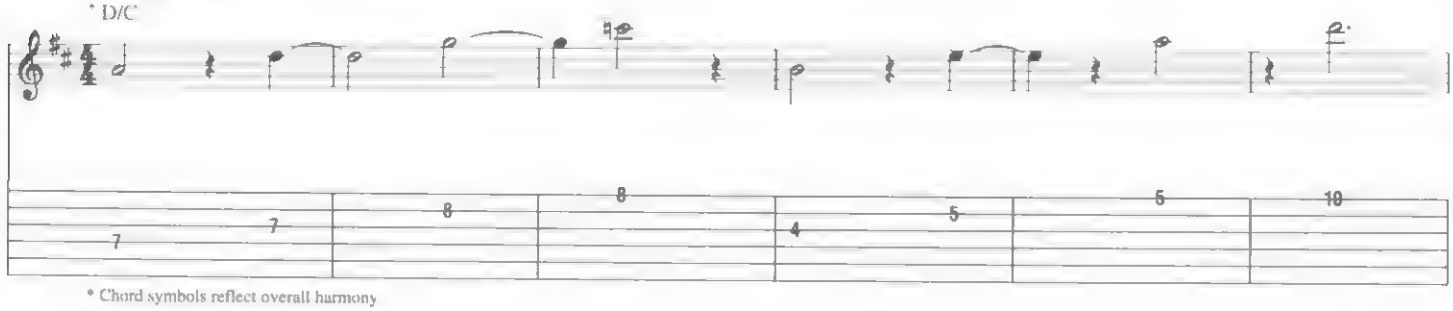

Gsus4
Bbsus2
Fsus2
Emaj7#11
C
A6#11
G#m
Eb/G
* Kybd. arr. for gtr.
Db(#11)/F
Bb6/F
Gbsus2
steady gliss.
steady gliss
Asus2
Ebmaj7
Gtr. 4 tacet
Cmaj7#11
Gmaj7
Bmaj7#11



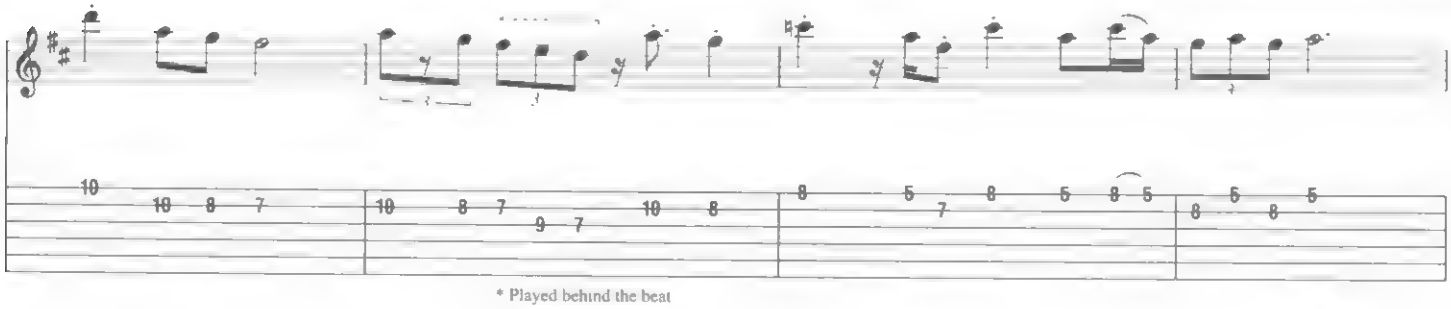
D

Double-time ♩ = 148

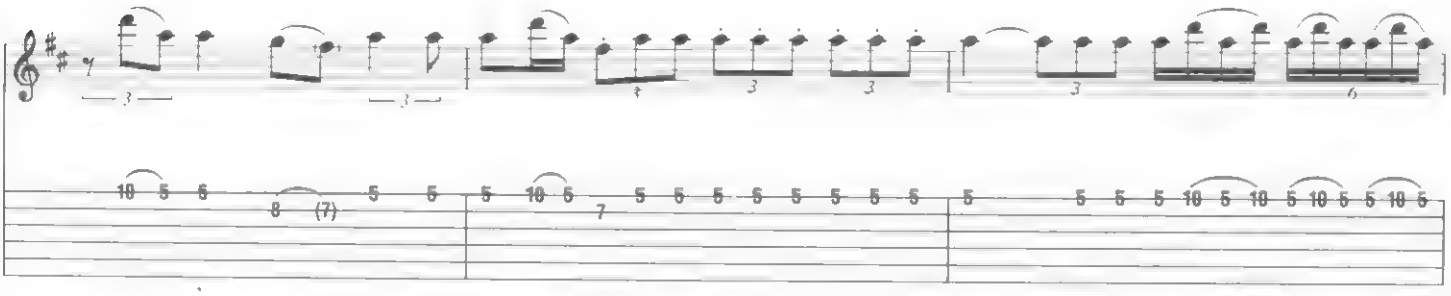
* D/C

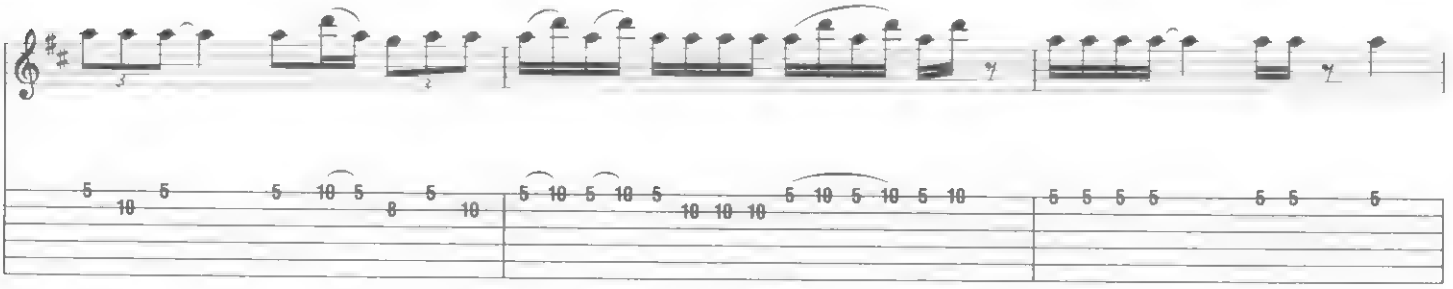


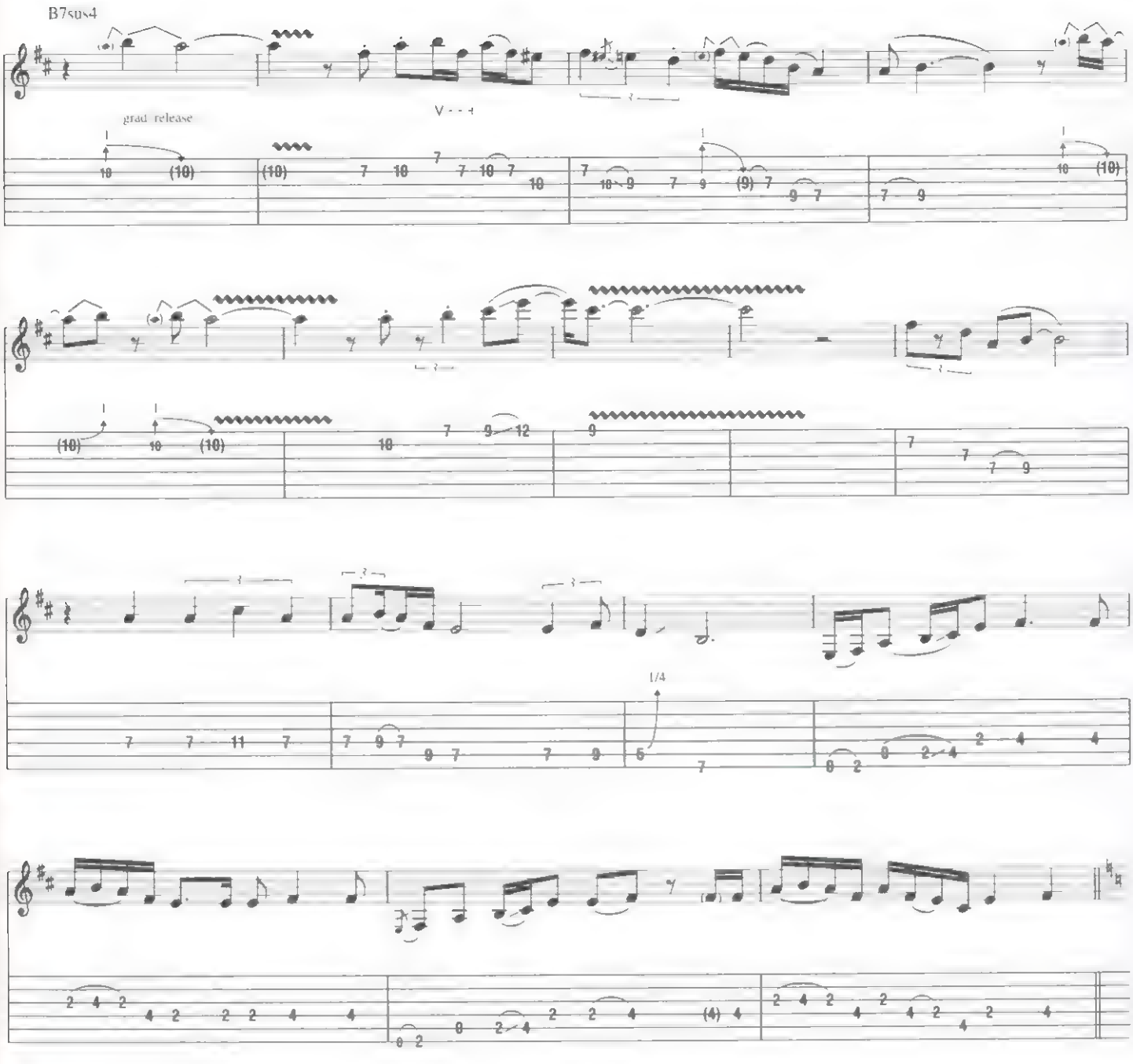
* Chord symbols reflect overall harmony



* Played behind the beat

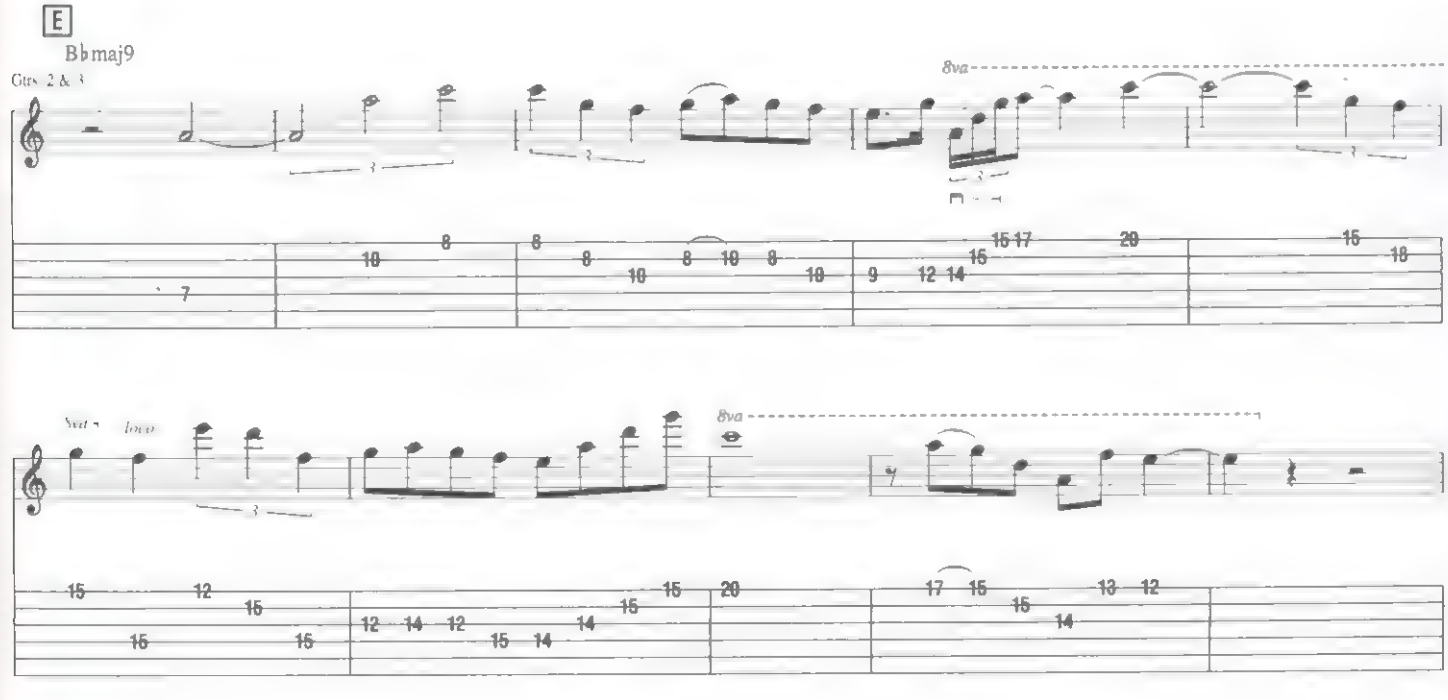


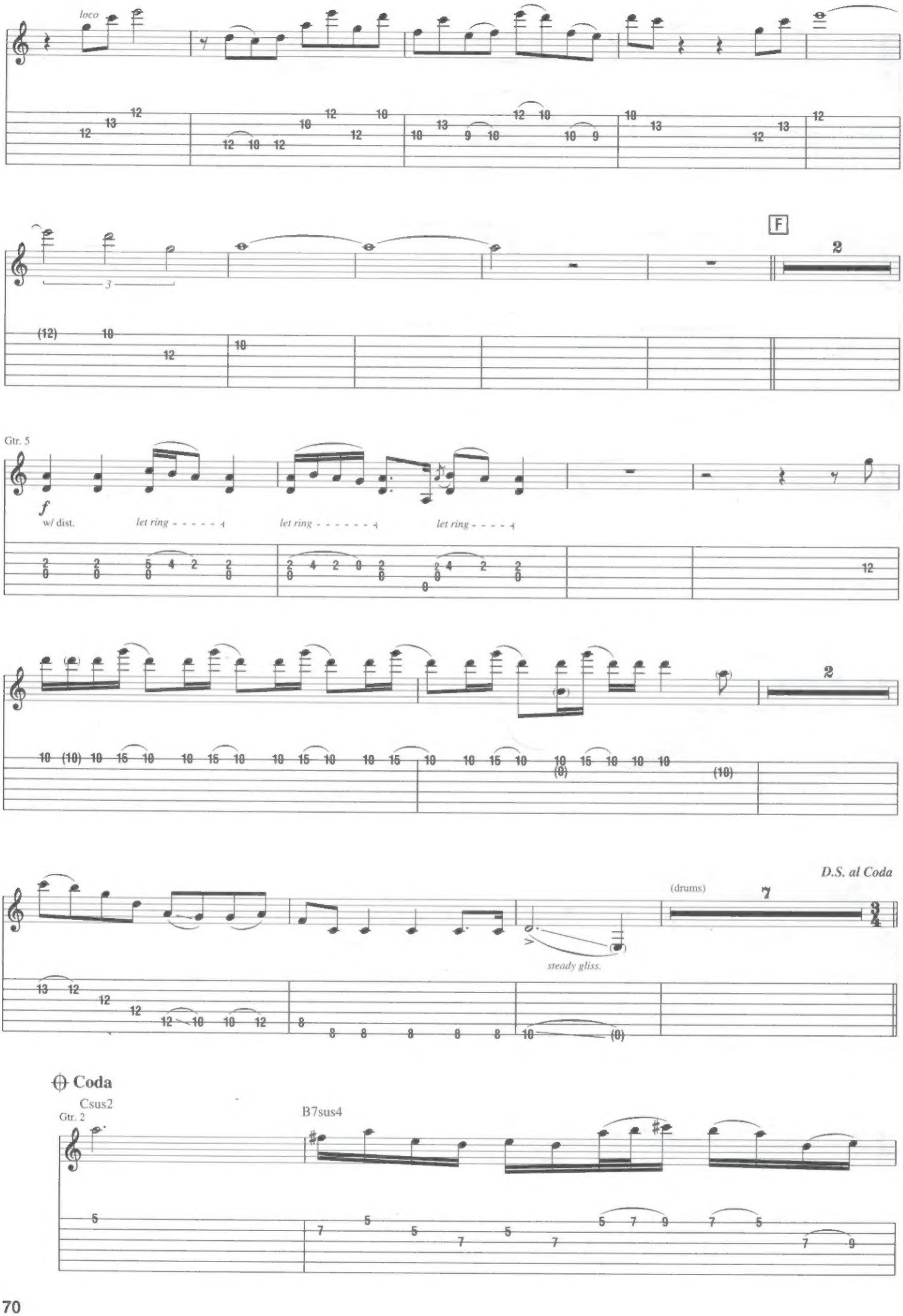


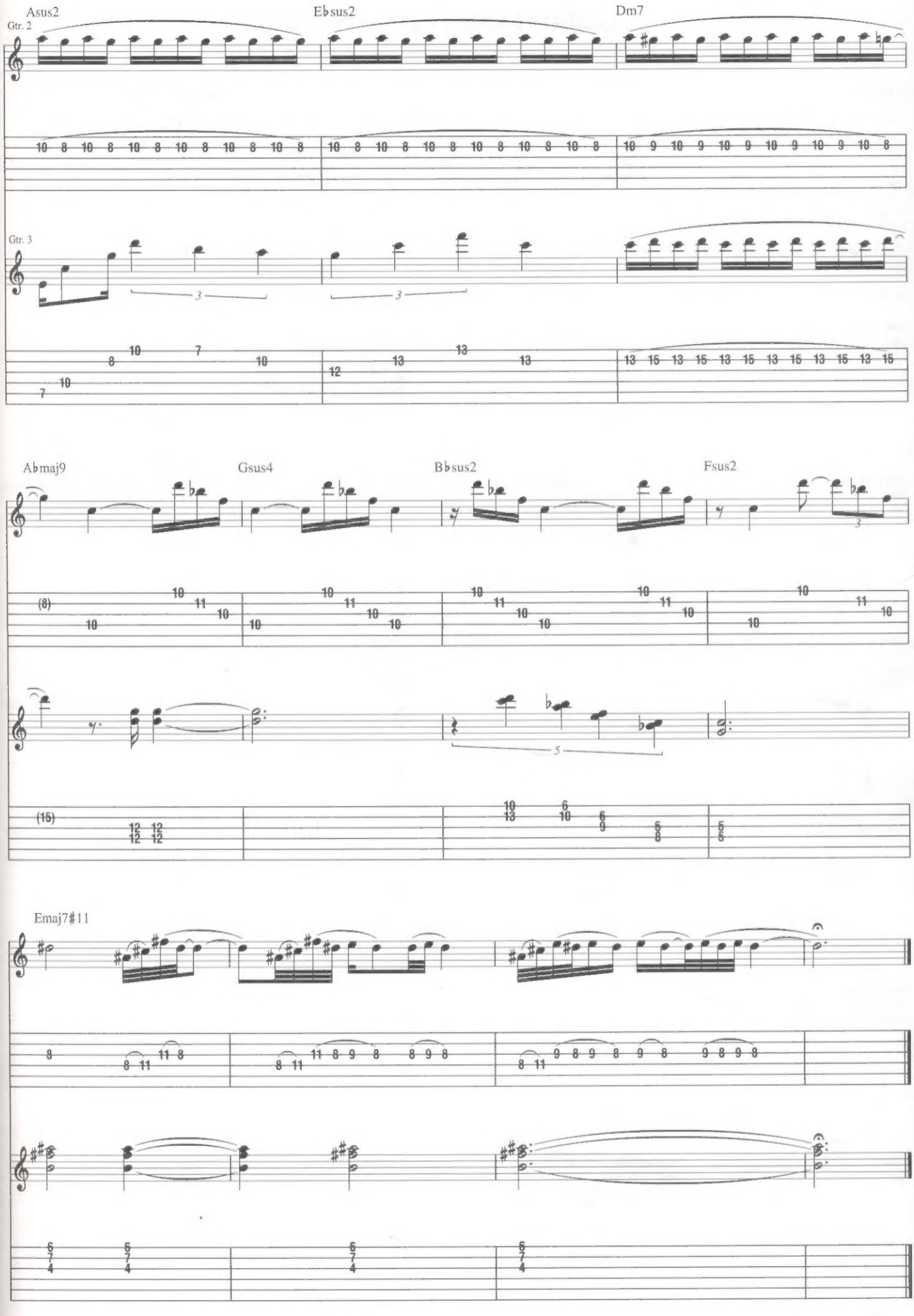


E

Bbmaj9

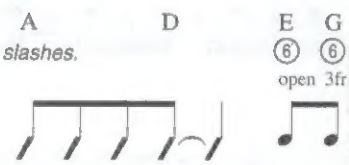



loco
F
Gtr. 5
f
w/ dist.
let ring
let ring
let ring
D.S. al Coda
(drums)
steady gliss.
Coda
Csus2
Gtr. 2
B7sus4


Asus2
Ebsus2
Dm7
Gtr. 2
Gtr. 3
Abmaj9
Gsus4
Bbsus2
Fsus2
Emaj7#11

Guitar Notation Legend

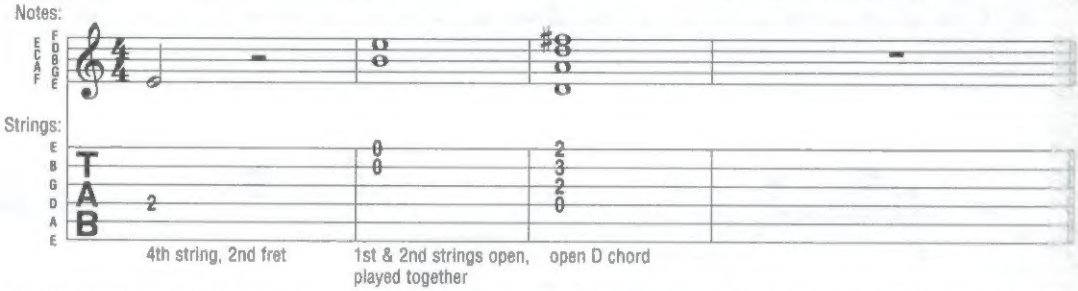
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



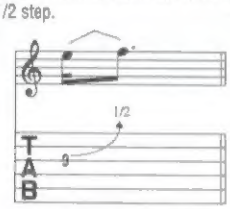
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

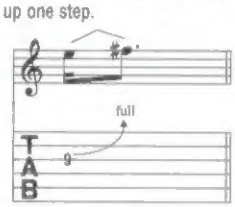
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



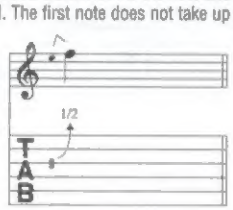
HALF-STEP BEND: Strike the note and bend up 1/2 step.



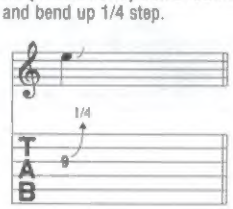
WHOLE-STEP BEND: Strike the note and bend up one step.



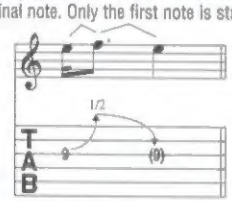
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



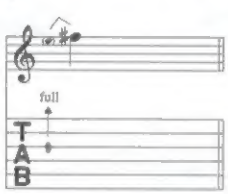
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



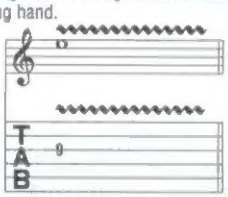
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



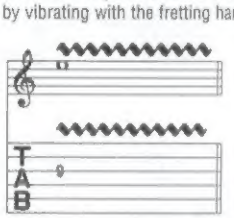
PRE-BEND: Bend the note as indicated, then strike it.



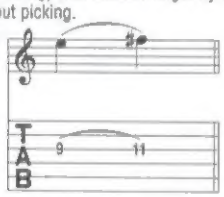
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



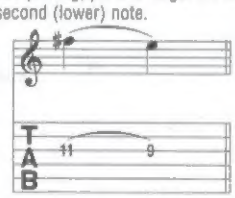
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



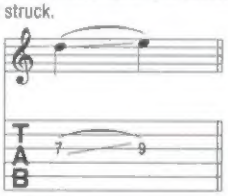
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



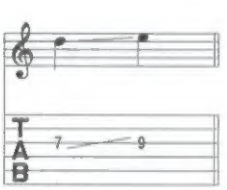
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



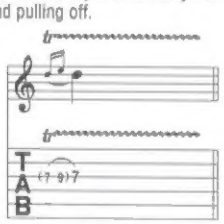
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



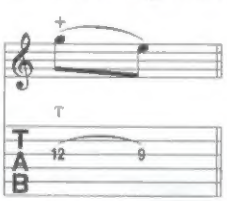
SHIFT SLIDE: Same as legato slide, except the second note is struck.



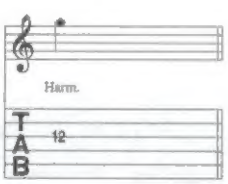
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



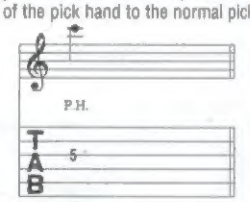
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



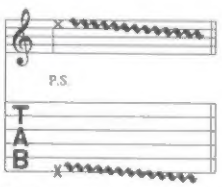
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



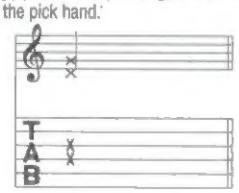
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by striking the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



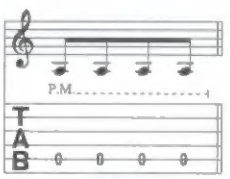
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



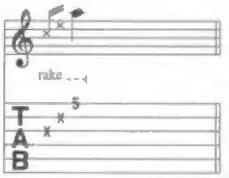
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



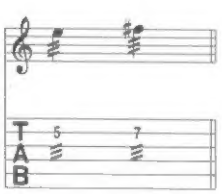
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



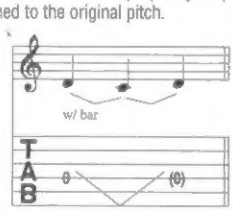
RAKE: Drag the pick across the strings indicated with a single motion.



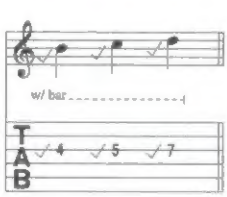
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



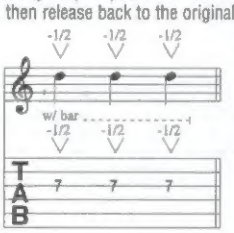
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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